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LONDON TAKES A GREAT FANCY TO SOKOLOFF

Conductor of the Cleveland Orchestra Scores Brilliant Success as Guest Conductor of the London Symphony Orchestra—Covent Garden Opera—Norman Allin and Walter Hyde in Parsifal—The Viennese and London—A Canceled Project; Pros and Cons—Gilbert and Sullivan Again—New Ballad Operas, by Gerrard Williams and Armstrong Gibbs—A Reduced Philharmonic Orchestra—A Deluge of String Quartets—New Cello Sonatas of Ireland and Bax—The Art of Dorothy Silk

London, February 27—We have had six weeks of opera at Covent Garden this year. The company—the British National, successors of the Beecham troupe—has now started on a tour of the northern counties, and the great theater is for the moment closed. The existence of the Covent Garden Opera House—one of the stateliest in Europe, built in the palmy days of opera, with a view to the pomp and show of Rossini and Meyerbeer—in itself creates difficulties in the way of opera-giving in these more meagre times. The size and the dignity of the house seem to call for every possible magnificence in the way of presentation. And the memories that most of us have, as we take our seats there, of luxurious performances that are now beyond our means, are hostile to the ventures of the young, the inexperienced or the makeshift. To the old ghosts of this rather solemn theater must be attributed some of the severity of the judgments on certain of the British National Opera Company's recent performances, a severity which, on a different stage and with all the circumstances taken into account, would assuredly have been modified. Some of the performances were certainly very rough. For certain parts the company has not an adequate representative. It is weak in baritones, both lyric and heroic, and has no quite satisfactory Rigoletto or Wotan. And there are bound to be shortcomings in the traffic of the stage when a company which attempts so much has no settled home. All the same, the London criticism of the B. N. O. C., as a rule, has been sternly rather than mercifully just. For my part, I have seen worse performances than the worst of this company on several European stages of celebrated importance.

PARSIFAL.

During the last week of the season there were two performances of Parsifal, and these, if they were not ideally adequate, at least showed that the company could, under rather more benign conditions, achieve a Parsifal that would be very nearly ideal. Eugene Goossens conducted. The singers were: Kundry, Gladys Angram; Parsifal, Walter Hyde; Amfortas, Robert Parker; Gurnemanz, Norman Allin; Titirel, Philip Bertram. All these were good, and I do not think it too high praise to say that one need not wish a better Parsifal or Gurnemanz. Walter Hyde is a tenor who sings Wagner. He (mercifully) never feels a disposition to do anything else with the music. He is sensitive and personable enough to cut a tolerable figure as the Parsifal of Acts I and II, and he is perfectly dignified and truly moving in the third act. As for Norman Allin, he is one of our most admired singers—a bass of huge stature and correspondingly sonorous voice; moreover an artist, who makes of Gurnemanz not a monumental bore but an individual, a human and well characterized being. Robert Parker, who is American, is a versatile and popular member of the company who has over and over again scored by the truth and vividness of his acting. Since his singing has sometimes come in for criticism—he has been known to sacrifice suavity and a well-controlled line to harsh declamatory effects—it must be said that, as well as giving us a most living and affecting picture of the stricken Amfortas, he sang the music with real beauty of tone. Mr. Goossens is without a superior in his ability to carry out a performance with a flourish against all the hostility of circumstances. But Parsifal is, of all operas, the one for which we most desire the serenity and confidence of a festival production. It was not that. The orchestra lacked richness and the chorus a disciplined assurance. Ernest Newman's translation was used.

AUSTRIAN OPERA AND LONDON.

The Austrian State Opera, after all, is not coming to London this summer, though we hope to have it here later on. The project raised many objections, some, but not all, indefensible. The protest of the orchestral musicians' trade union won little or no sympathy from the musical public. On the other hand the exclusion of the B. N. O. C. from Covent Garden this summer would have been a disastrous blow to its hopes and also to those of the native singers and composers to whom it represents the one possible establishment of permanent and decently conducted opera in this country. London has known a long past of dazzling and ephemeral operatic visits from the Continent, which having had their day, left no lasting benefit. A company like the

B. N. O. C. offers an opening and a training to our own singers, to our composers too; and out of these somebody first rate may any day emerge. And since it is doubtful whether in any case we can at the moment afford the ready-made imported goods, it seems a good time to try seriously what can be done with homespun. There is no ground for putting the upshot of the debate down to chauvinism, of which there is not much to be found in our musical doings. The Vienna Opera will be welcomed if it will choose a time which is not that precisely at which the B. N. O. C. can



FREDERIC DIXON,

pianist, whose spring tour will take him to the Pacific Coast and include an appearance with the Minneapolis Symphony Orchestra on March 23. Mr. Dixon, who has been referred to as "the pianist who has won on merit," will be heard in a recital at Carnegie Hall on April 22. He is under the management of the American Artists Management, Inc.

Ernest New-

have no provincial engagements. The debate has, it must be allowed, raised no little heat, and all sorts of red herrings have been dragged in. Sir Alexander MacKenzie, Sir Hugh Allen and Sir Charles Stanford entered the lists for the B. N. O. C., and Harry Higgins and Ernest Newman for the Viennese.

GILBERT AND SULLIVAN.

How are the "Savoy" operettas of Gilbert and Sullivan regarded in America? May not such amiable frivolity be allowed mention in a letter to the musical? There has been a rediscovery of Sullivan's charms by the younger generation. Ten or fifteen years ago he was somewhat slighted. Not in the provinces nor in the suburbs, where in the absence of professional performances the famous operettas have been an inexhaustible playground for amateurs. But since the war the West End too has come back to the truth

that of the sort there is nothing better. An excellent D'Oyly Carte Company is now reviving the pleasures of a past generation at the Princes' Theater, where seats are all taken for weeks ahead. A start was made with Iolanthe; and an age that is encountering the problems of three-party politics and is witnessing (strangely complacent) a Labor Government in office was wildly delighted to be presented with Gilbert's satire of a simpler political time, when

Every boy and every gal that's born into this world alive
Is either a little Liberal or else a little Conservative.

As for Sullivan, he is, as we say, fresh as paint. Iolanthe was followed by Ruddigore, or The Witch's Curse—originally one of the least successful of the series. No doubt the second act shows Gilbert faltering for once, or tired. But the first is very gay. It is a mockery of the old melodramas and blameless family novels which exposed the lurid villainies of "bad baronets" to the virtuous middle classes. It mocks other things too,—the patriotic nautical ballad, for instance. The gay song of the sailor Dick Dauntless, who tells how his "revenue sloop" ran away from the French man-of-war, is a thing one would have difficulty in matching in the musical satire of Europe. There is any number of Sullivan's happy things in the score,—the duet "I know a man who loves a pretty maid," for instance, or from the second act, the baritone song of the ghostly baronet, "When the night wind howls." Henry Lytton, a Savoyard of thirty years' standing, sings the Grossmith parts in these operettas with the proper finish. Bertha Lewis is the contralto, handsome, and an attractive singer. Geoffrey Toye conducts. It is worth saying that the company sticks close to the strict letter (and note) of the original. There is no tampering with the text, and very properly, for to attempt to bring these little classics up-to-date would surely be a gross vandalism.

A NEW BALLAD OPERA.

Meanwhile Rutland Boughton's opera, The Immortal Hour, holds the field at the Regent Theater. The piece has made friends who willingly pay it regular visits. These friends, however, have exclusive affections, and held out no hand of welcome to the composer's more ambitious opera, Alcester, which was born into a frosty air at Covent Garden. It remains to be seen if the provinces will like it better. The Beggar's Opera has actually ceased,—it looked as though it were to be a permanent institution at Hammersmith. (It has been succeeded by Congreve's The Way of the World, the most brilliant comedy in English.) An offspring of The Beggar's Opera is a ballad opera in three acts, Kate; or, Love Will Find Out The Way, which has been produced at the Kingsway Theater. The music consists principally of the folk-songs and old dance tunes of the English countryside to which it is Cecil Sharp's honor to have rendered recognition and popularity. (A generation or so ago English people thought themselves unique among the nations in having no folk-music worth mentioning!) The musician who has chosen the tunes and arranged them with a pretty taste is J. Gerrard Williams, a young man who had already proved himself a composer of personal talent

(Continued on page 32)

Metropolitan to Revive Der Freischütz

General Manager Gatti-Casazza, of the Metropolitan Opera, announces the presentation, on Saturday afternoon, March 22, of the last of this season's promised "novelties and revivals"—Der Freischütz, by Carl Maria von Weber, the recitatives set to music by Artur Bodanzky, who has rehearsed and will conduct the opera. Weber's masterpiece was one of the first operas to be produced in New York, it having been given at the Park Theater, March 2, 1825, only four years after its initial presentation in Berlin.

The stage director is Samuel Thewman. New scenery has been painted by Joseph Urban. The cast will be as follows: Otto-kar, Schutzendorf; Cmo, Schlegel; Max, Taucher; Caspar, Bohnen; Kilian, Gabor; A Hermit, Rothier; Samiel, Wolf; Agathe, Elizabeth Rethberg; Aennchen, Quena Mario; Bridesmaids, Louise Hunter, Nannette Guilford, and Charlotte Ryan.

To Save the Chanteurs de Saint Gervais

An appeal is being made through the Paris edition of the Chicago Tribune for contributions from Americans to save the famous Parisian choir, known as the Chanteurs de Saint Gervais. This society has been active in maintaining the traditions of ancient choral music and has done a valuable work. Its existence is now threatened by economic conditions of which description is unnecessary. Those interested may send contributions to the Chicago Tribune, 5 rue Lamartine, Paris.

GEORG SCHNEEVOIGT COMES, CONDUCTS AND CONQUERS AS GUEST OF BOSTON SYMPHONY

Impresses as Poetic, Dramatizing, Eloquent Leader—Receives Ovation at Pair of Concerts—Excites Admiration of Press—Fabrizio and Gebhard Please in Sonata Recital—Thalia Sabanieva Wins Success—Clemens and Rosenthal Give Benefit—Gabilowitsch Evokes Rare Pleasure—Stuart Mason Conducts People's Symphony—Galli-Curci Sings Farewell Program—Peyser and Miquelle Give Concert—Two Performances of Beethoven's Ninth—Other News

Boston, Mass., March 9.—Georg Schneevoigt, celebrated conductor in Scandinavian, Finnish and Dutch cities, came all the way from Stockholm to Boston to lead the local Symphony Orchestra in a pair of concerts this week-end in Symphony Hall, and he must have found the experience a memorable one for his success was immediate and unequivocal. Why the trustees invited Mr. Schneevoigt to conduct these concerts has not been made clear—an unfortunate policy in an institution dependent upon public support for its maintenance. This failure of the powers that be at Symphony Hall to take the public into their confidence has naturally given rise to numerous rumors, of which we list the most prominent: Serge Koussevitzky, whose engagement to succeed Pierre Monteux as conductor of the Boston Symphony Orchestra was announced last fall, may not come here after all, and Manager William H. Brennan of the Boston organization is now in Europe for the purpose of clarifying that situation; secondly, since Mr. Schneevoigt is to conduct no other orchestra during his American visit, returning to Europe on March 15 there is reason to believe that he is receiving serious consideration as Mr. Monteux's successor; finally—and this rumor has been substantiated—the Finn paid the Frenchman a gracious compliment by inviting him to take his place for a month as conductor of the Kurhaus Concerts at Scheveningen next summer, an invitation which Mr. Monteux is reported to have accepted.

Be all that as it may—if Mr. Schneevoigt's presence here last week was as a potential pastor of Boston's musical flock (to which rumor we give no credence), his trial sermon made a distinctly favorable impression on the orchestra, the public and the press. To be sure, it would be manifestly injudicious to pass final judgment on Mr. Schneevoigt's conducting after a single—or, as in this case, a double—hearing. It is nevertheless significant that in a program of familiar compositions he was able to stimulate and sustain keen interest in his interpretations. This command of his audience is not based on the tricks and vehement gesticulations of the prima donna conductor. It springs first from his absolute command of the orchestra—in this case the perfect instrument fashioned by the indefatigable Mr. Monteux; second, from his thorough knowledge of the letter of whatever music he plays, and third, from his quick sympathy for the spirit of the music in hand. Indeed, it is this ready response to the poetic or emotional content of music that is the outstanding and most compelling trait of his art as a conductor. For him, if a composition is inherently dramatic and impassioned, he is not content to choose middle-ground and demi-tints. His colors are vivid; he sings every melody; he takes full advantage of every climax; he scales the heights and plumbs the depths of emotional expression. Occasionally, perhaps, at the expense of continuity; but genuinely deep feeling is not apt to flow along smoothly, and Mr. Schneevoigt feels his music deeply.

Opening with Beethoven's Leonore overture, No. 3, the Finnish conductor showed his highly developed sense of dramatic values by piling climax upon climax without any sacrifice of beauty. The last note of this greatest of overtures was the signal for an outburst of applause. Nor was he less effective in transmitting the elegance and charm of Mozart's Eine Kleine Nachtmusik. But it was in Strauss' tone poem, Don Juan, and in the second symphony of Sibelius that Mr. Schneevoigt rose to his greatest heights as a conductor to be reckoned with. It has been said that Strauss did nothing more in his tone poems than take the Wagnerian music drama a step farther. Instead of setting an epic poem to music, he has written the music



CARMINE FABRIZIO

and eliminated the vocal parts. But every action in the drama is represented as graphically as in Wagner's operas. This theory was brought to mind during Mr. Schneevoigt's reading of the Don Juan, the most eloquent performance of this stirring music that we have ever heard. The love scenes were more sensuous than anything in Tristan, the themes of satiety and revulsion were clearly portrayed, and the climax of exhaustion and death vividly represented. Since he is an intimate friend of Sibelius it was to be expected that Mr. Schneevoigt would disclose the full significance of that composer's second symphony. In an

interview with Warren Storey Smith, of the Boston Post, the Finnish conductor explained the meaning of this work, which he considers as the finest and most individual creation of Sibelius. "In the first movement," reports Mr. Smith, "comes an idyllic tonal picture of Finland in those happy days of Swedish rule before the Russian rule. The pastoral opening of the second movement continues this picturing of serenity and contentment; but suddenly there descends the mailed fist of Russia and the dream is shattered. Yet though oppressed, Finland is still beautiful and a suave melody proclaims this enduring beauty."

"The so-called Scherzo of this Symphony is music of a people harassed and troubled. Into the seething tonal tumult steals, however, in one of the loveliest of Sibelius' melodies, the voice of consolation. But if the Finns are to be freed from oppression there must arise among them a savior and deliverer, and it is this imaginary hero that the martial, triumphant finale of the symphony sets forth."

"To his horror Mr. Schneevoigt found that Dr. Muck, and after him Mr. Monteux, had performed this symphony with certain cuts. Worse than that, in Mr. Schneevoigt's eyes, Dr. Muck had had the temerity, the audacity, here and there to alter Sibelius' instrumentation."

These acts of sacrilege Mr. Schneevoigt corrected, playing the symphony exactly as written, and thereby revealing new beauty and power. The pastoral charm of the opening movement, the poignant melancholy of the later episodes, and the heroic mood which brings the work to a triumphant conclusion, were brought out with such beauty and eloquence that the large audiences at both con-



CLAUDIA RHEA FOURNIER
(See story on page 34.)

certs recalled the conductor again and again, giving him an ovation that was richly deserved.

FABRIZIO AND GEBHARD PLEASE IN SONATA RECITAL.

A concert yielding unusual pleasure was that provided by Carmine Fabrizio, violinist, and Heinrich Gebhard, pianist, at their first sonata recital, February 29, in Jordan Hall. The program was well-varied and interesting. Opening with Brahms' familiar sonata in A major, which received a performance notable for musicianship and breadth of style, the artists proceeded to a melodious, well-written and less hackneyed sonata by Lazzari, which also received a performance calculated to disclose its virtues of melody and structure. The Romanza and finale from Grieg's songful and ever-welcome sonata in C minor, listed as the closing number, were beautifully played, and the enthusiastic audience recalled the artists so many times that they finally repeated the charming Romanza.

Messrs. Fabrizio and Gebhard may therefore be said to have made a distinctly auspicious beginning. They have already achieved a splendid ensemble and gave ample proof that, individually and collectively, technically and temperamentally, they are admirably fitted for chamber music concerts of this type.

THALIA SABANIEVA HAS FINE SUCCESS.

Thalia Sabanieva, lyric soprano of the Metropolitan Opera Company, was heard in this city for the first time on Sunday evening, March 2, in the gymnasium of the Boston Athletic Association where she appeared as soloist with the Boston Symphony Ensemble, Augusto Vannini, conductor. Mme. Sabanieva sang three operatic airs—one from Rimsky-Korsakoff's Snow Maiden, a second from Massenet's Manon, and a third from Mascagni's L'Amico Fritz—disclosing a voice of exceptional purity and sweetness which she uses with truly remarkable skill. Of noteworthy quality, her voice is also of generous range and remarkable flexibility—witness the ease with which she sang the most exacting passages in Rimsky's beautiful music. Voice, skill, musicianship, sympathetic understanding—these are the attributes of Mme. Sabanieva's singing which, together with her charming personality and unaffected stage presence, contribute to the appeal of her art. It is therefore hardly surprising that her success was instantaneous and enthusiastic. Of necessity she had to add many extra pieces. It is to be hoped that we may soon have the pleasure of hearing this delightful artist again.

CLEMENS AND ROSENTHAL GIVE BENEFIT CONCERT.

Mme. Clara Clemens, mezzo-soprano, and Moriz Rosenthal, pianist, divided a program, February 28, in Jordan Hall, under the auspices of the Boston Relief Committee in aid of German children and hospitals. An audience of



HEINRICH GEBHARD

capacity size gave the artists an enthusiastic greeting and swelled the funds of General Allen's committee materially.

GABRILOWITSCH EVOKES RARE PLEASURE.

Ossip Gabilowitsch, pianist and conductor, gave his only Boston recital of the season on Sunday afternoon, March 2, in Symphony Hall. He was heard in a well-varied program comprising the chromatic fantasy and fugue of Bach, the early sonata of Beethoven in F minor, a group from Chopin, a melody and Caprice-Burlesque by the pianist himself, and pieces by Glazounoff and Grainger.

Mr. Gabilowitsch plays here all too seldom, for his type of music-making is quite uncommon in the concert hall. As technician, musician of intelligence and sensibility, and as interpreter of imagination, sympathy and poetic fancy, this pianist gives pleasure out of the ordinary, and his playing is truly memorable. An audience of good size was tremendously enthusiastic, and Mr. Gabilowitsch played many encores.

STUART MASON CONDUCTS PEOPLE'S SYMPHONY.

Stuart Mason, pianist, composer, lecturer, critic and conductor, led the People's Symphony Orchestra on Sunday afternoon, March 2, at the St. James Theater. Whatever Mr. Mason does he does well, and he proved anew that he is a leader of uncommon merit. He is also without ego, since his list of pieces omitted music from his own able pen. In detail the program included Beethoven's dramatic overture to Goethe's Egmont, Saint-Saëns' popular Danse Macabre, Grieg's lovely concerto for pianoforte, charming old dances for the lute freely and skillfully transcribed for orchestra by Respighi; The Desolate City, a poem for baritone and orchestra by Mabel W. Daniels, and Liszt's Les Preludes.

The solo part of the concerto was played by Florence Levy, who won the Mason & Hamlin piano prize at the New England Conservatory last year. Not only technically, but also emotionally, Miss Levy proved herself a pianist well worth watching. To be sure, the Grieg concerto is a grateful composition, and one which wins a ready response from an audience. Nevertheless, Miss Levy gave it an unusually interesting interpretation and her audience was more than ordinarily responsive. It was enthusiastic, and an ovation was her reward.

Wellington Smith, the well-known baritone of this city, assisted in the performance of Miss Daniels' composition. Mr. Smith contributed his familiar skill and beauty of tone to an effective performance and the piece was well received, Miss Daniels rising to acknowledge the applause.

GALLI-CURCI'S LAST CONCERT.

On Sunday afternoon, March 2, at the Boston Opera House, Amelita Galli-Curci sang her farewell to Boston for some two years. With the able assistance of Manuel Berenguer, flutist, and Homer Samuels, pianist, Mme. Galli-Curci treated an audience of capacity size to a popular program, in detail as follows: Deh piu a me (old Italian) Bononcini; Non so piu, from Figaro, Mozart; Recitative and Aria from Dinorah, Meyerbeer; Pretty Mockingbird (with flute), Bishop; L'heure silencieuse, Staub; La Partida (in Spanish), Alvarez; Que deviennent les roses, Paulin; Sevillana, Massenet; Sacred Dance, from Orpheus, Gluck; Woodland Sprites, Samuels; Mr. Berenguer, A Widow Bird Sat Mourning, Trehame; Little Bells of Seville, Samuels; Thistledown, Beecher; Mad Scene from Lucia (with flute), Donizetti.

It is unnecessary to go into any great detail about the singing of Mme. Galli-Curci. Suffice to say that she was in good voice and that her singing was characterized by the qualities that have always been associated with it. Needless to add, the audience called for extra pieces and Mme. Galli-Curci, as usual, was generous in lengthening her program.

BERNICE PEYSER AND GEORGES MIQUELLE GIVE CONCERT.

Bernice Peyser, soprano, and Georges Miquelle, the admirable cellist, were heard in a concert February 28, in Steinert Hall. Miss Peyser offered songs by Sinding, Palmgren, Rachmaninoff, MacDowell, Beach, Nevin, Scott, Fisher, Hageman and Whelpley, and the aria, Farewell, Ye Hills, from Tchaikowsky's Jeanne d'Arc. Miss Peyser's singing revealed a light voice of usually agreeable quality, but not of outstanding beauty or power. Her interpretations are characterized by an engaging sincerity and a ready response to the emotional mood of the song in hand. Clear diction, moreover, adds to the effectiveness of her singing. Miss Peyser was warmly applauded by a large and friendly audience.

Mr. Miquelle moved his audience to enthusiasm with his musicianly and altogether admirable performance of pieces from Saint-Saëns, Glazounoff, Bruch and Popper.

(Continued on page 34)

STRAUSS TO REMAIN AT THE STAATSOPER IN VIENNA FOR FIVE MORE YEARS

The Philharmonics Return—Zemlinsky's Dwarf Disappears After the Third Performance—More Mozart—Novelties Taboo—The "Handel Renaissance"—Harvesting of Offenbach's Fields—The Lure of Opera

Vienna, February 13.—The Staatsoper—still the most important of our musical institutions—is once more in working order, such as it is. The Philharmonics have returned from their excursion to some small Czechoslovak town and are again occupying their seats in the pit in place of the band of second-rate understudies who formed the Ersatz orchestra during their absence. Richard Strauss has come back from Holland and Italy, together with the twenty members whom he had "let out" to Holland for the presentation there of his *Ariadne*. It is officially announced that the Dutch season of the Staatsoper resulted in a net profit for the Staatsoper of some forty millions. Meanwhile ten or twelve times that sum had been expended on third-rate foreign artists to replace the leave-takers; so from a purely financial point of view the Dutch trip of the Staatsoper was profitable for no one except director Strauss himself. By the way, the new contract with Strauss has finally been perfected by the government, and Strauss will remain at the Staatsoper for five years longer, five months each season, "on brilliant terms" as the statement reads.

"TECHNICAL DIFFICULTIES"

So far none of the promises made by the management have materialized, except the one and only premiere of the year: Zemlinsky's *Dwarf*, which disappeared after the third performance, owing to the departure from the Staatsoper of Tenor Oestvig. The same fate had befallen *Manon Lescaut* when Alfred Picaver left for Chicago. For the rest, the long list of premieres and revivals promised are not even within sight. The repertoire is of unprecedented dullness; for weeks in succession it has been made up almost entirely of ever-recurring performances of Joseph's *Legend*, *Tosca* and *Traviata*—the latter being presented in the new garb, supplied free of charge and solely for advertising purposes, by the Vienna tailors and haberdashers. Three and four guest singers a night are a frequent occurrence; but even what few real stars are among them, fail to draw. I happened to drop in on a Don Juan performance the other night, just for the purpose of hearing the Philharmonics once more and seeing one of those Mozart productions which the Strauss partisans among the critics (they are becoming less numerous daily) delight in praising as unrivalled manifestations of the "Viennese Mozart tradition"—whatever that is. It was an unusual night, there being "only" two guest singers: Richard Tauber who sang the two *Ottavio* arias in perfect style, but acted in his usual snobbish and obtrusive manner; and Frieda Leider who had engaged director Schalk as conductor of her Vienna debut concert a few weeks ago and was shortly afterward called to the Staatsoper as guest. Donna Anna was her debut role, but even allowing for some nervousness and for the lack of rehearsals customary at the Staatsoper, the fearful mess she made of her first aria was too much for the small but kindly audience. Audiences at the Staatsoper nowadays are always small—but not always kindly.

The last hope of the Strauss-Schalk management had been their attempt at breaking into the amusement business proper with a number of gala performances and opera balls. The first gala performance was the *Traviata* production alluded to above; the opera ball, which followed, brought good receipts, but the net profit was insignificant on account of the enormous expenses. And the second opera ball, scheduled for last night, was called off altogether, because no more than a hundred tickets had been sold. The cancellation was officially ascribed to "technical difficulties." But the same "technical" difficulties prevail at the Staatsoper night after night. And the deficit is growing; and so is the salary drawn by Director Richard Strauss.

"REALISM."

Novelties are taboo at the Staatsoper—barring those of Strauss, of course—and over and over again Strauss and Schalk are explaining the reasons for it. We are told that novelties cost a lot of money and that the returns hardly ever cover the enormous investments for scenery and costumes. "The Staatsoper is not in a position financially to risk experiments, or to produce works by new and untried authors." I fail to grasp such logic, knowing that large and medium-sized German theatres can and do produce novelties galore; that towns such as Frankfurt, Hamburg or Hanover, stage new operas rarely promising financial returns (such as those of Hindemith, Bartok, Krenek, Wellesz and many others) month after month. Surely the financial means of these theatres are small compared to those of the Vienna Opera, whose resources are still enormous. The explanation, aside from the traditional Viennese inertia, is that the Vienna Opera is about thirty years behind the times as regards the methods of stage management. The managers of the Staatsoper, and Alfred Roller, who designs its scenery, are still entangled in the superstitions of the period of "realism" which revolutionized the German stage in the late nineties of the last century. They are expending billions in their attempt to make the stage settings as costly and lavish as possible and as "true to life" as the case will permit. They have never heard or ever dreamed of the new stage art which achieves its effect not by old, outlived materialism, but by deft handling of color and light, and little else.

Last year the Staatsoper had an opportunity to learn a lesson in this direction from the Konzerthaus, where Dr. Botstiber, its director, and Ellen Tels, the Russian dancer, produced Gluck's *Orfeo* before little more than a blue curtain which was alternately suggestive of the Elysian fields and Hades, by the simple device of ingeniously applied lighting and coloring; and a mere handful of girl dancers, the Tels Ballet school, clad in plain Greek costumes, did a lot more to convey the spirit of the drama than the huge corps de ballet consisting of more or less physically drilled and otherwise ignorant girls and men whom the Staatsoper employs for the sole purpose of performing empty pirouettes and twirls, in the superficial ballets produced there at all too short intervals.

THE "HANDEL RENAISSANCE."

That performance of Gluck's opera was the first one given at Vienna in twelve or more years, for the Staatsoper's lack of time and money extends not only to novelties, but also to the classics, excepting Wagner and, perhaps, Mozart.

Not even in our boldest hopes did we ever expect from Strauss a performance of one of Handel's operas, and though just now a big Handel movement is making its way through Germany, no one ever dared to hope that the Vienna Opera would risk such experiments, even after places like Göttingen and Halle had blazed the trail with success. Well, Vienna has had its Handel opera now—but it was not the Staatsoper that gave it. Instead, Dr. Hugo Botstiber, the high-minded and brave director of the Konzerthaus, had improvised a little stage in his hall, to serve his purpose. And, rallying the services of Paul von Klenau for the musical part, and Ellen Tels for the choreographic element, he went to work.

He was not, perhaps, very well advised in choosing his subject, for *Acis and Galatea* is really a hybrid—neither meat nor fish. In its original version, written by Handel while in Italy in 1708, it was named *Acis, Galatea e Polifemo*, and termed a Chamber Cantata. In 1720 it was performed, as an "oratorio," at Chandon Castle. Later it came back as "an English opera," and was produced at London and Oxford in 1732, presumably in another revised version. Notwithstanding these repeated revisions and remouldings the work has remained more of a cantata or "secular oratorio" than an opera (in spite of Mozart's thorough retouching of the score), and it was a doubtful undertaking to put it on the dramatic stage. The scenic arrangement provided by the Konzerthaus, to be sure, purposely emphasized the lack of real dramatic tension which prevails both in the book and in the more contemplative music, by placing the chorus entirely outside of the scenic picture. A dainty little stage had been erected on the huge platform of the Konzerthaus, which resembled a Rococo engraving placed in a small golden frame; it would have been the ideal scenic investment for a Rococo Pastoral, save for the character of the landscape painted on the back drop, which was anything but Watteau or the like. The chorus was (or should have been) invisible, but the handsome girls of the Tels Ballet were the silent actors whose lithe movements conveyed the dramatic mission of the chorus to perfection. The whole thing was charmingly (and intentionally) primitive, and the actors moving on the little stage recalled the marionette theaters of our happy days of youth. This primitiveness, however, is a sword which cuts both ways, and it is just in this sort of thing that a thin line separates the sublime from the ridiculous. This line was hardly ever overstepped, to be sure; the whole production was a dignified exhibition of spirit conquering matter, and did great honor to Dr. Botstiber, stage manager; to Ellen Tels, Paul von Klenau, and to Alfred Wilde, Eduard Erhard and Joy MacArden (from Paris), the singers.

HARVESTING OF OFFENBACH'S FIELDS.

At the Volksoper, Felix Weingartner has taken his contractual leave for a short season in Spain, where he is dividing his time between conducting Wagnerian performances and preparing for the forthcoming Spanish tour of the Volksoper's company. While the Staatsoper has completely given up its hopes of reaping pounds sterling at London during the spring (and while Director Strauss has almost abandoned his hopes of thus preparing the ground for the restoration of his pre-war earnings seized by the British Government during the war), plans for the Volksoper's *Valuta* tour are proceeding satisfactorily; the only difficulty at present is to find a foreign company to keep the house going meanwhile. The outlook for the patrons of the Volksoper is, of course, not altogether inviting during the absence of the regular company, but no one can blame the directorate of that house for trying to get the requisite money—in Spain, if necessary—which is sorely needed to safeguard the financial welfare of their house. The Volksoper, after all, is not

a State theater but a private enterprise, and no government is back of it to put up the necessary funds.

A revival of Auber's *Dumb Girl of Portici* at the Volksoper was, perhaps, not a crying necessity; the music of this obsolete old opera, even including the famous *Slumber Song*, is dead for good and all, even though Weingartner went into the score heart and soul. The chief feature of the revival was the Vienna debut of Weingartner's wife, formerly Betty Callish, who acted the role of the unhappy Mute with dramatic intensity and considerable freedom, and looked a picture of Southern beauty with her beautiful black hair and eloquent eyes.

For the remainder of the season and for the beginning of the next, Weingartner has prepared an unusually large number of novelties, including Anna Karenina by Hubay, Braunfels' *The Birds*, and *Die Heilige Ente*, by the young Viennese, Hans Gal. For the period of Weingartner's absence the Volksoper has found a real box office attraction with Fürstin Tanagra, a comic opera compiled from Offenbach melodies by that ever-active, not to say over-active, royalty digger, Carl Lafite. His Hannerl, concocted from Schubert melodies, was a dire failure a few years ago, when the public was satiated of such medleys as a result of the enormous vogue of *Das Dreimäderlhaus* to which Hannerl constituted an undesired sequel. The success of his Offenbach mixture, however, is unexpectedly big, mainly through the unusually lavish scenic outfit contributed by the Volksoper, and through the really charming singing and acting of Viorica Uruleac; this pretty Roumanian girl shows a gracefulness and piquancy almost resembling Massary in her famous *Madame Pompadour*. And, above all, the Offenbach melodies, in their frivolous gaiety and superb "sauciness," are immortal, even charged with so insipid and stupid a libretto as that provided by Oscar Friedmann. We would prefer to hear Bluebeard, *The Princess of Trapezunt*, *The Grand Duchess of Gerolstein* and Offenbach's other masterworks in their original shape, and with the librettos which are, if nothing else, representative of the period of their composer—rather than with the silly, "up-to-date" words and stage situations into which they are now crammed.

THE LURE OF OPERETTA.

Not all modern operettas, let it be stated quickly, are necessarily nonsensical. The comic opera, *The Silver Dancer*, now running at the Carl Theater, is one praiseworthy exception and a relief from the dull run of the average musical comedies of the times. Its author is none other than our old friend, Julius Bittner, composer of several successful and several less successful operas, and even of one symphony. The quality common to most of these works was a certain element of popularity—popularity not in the sense of "catchiness," but of Austrian and Alpine folksong melodies. But those who expected similar things from his maiden operetta, were surprised to find that he wears the frock coat of the drawing-room operetta lion with as much dignity as the leather trousers of the musical Alpine tourist. He has written an operetta of the strictly "international" type, with jazz, "hits" and all, yet far above the level of the species, both in invention and in the exceedingly tasteful and original orchestration. Bittner, in his operetta, treats the hearer to a journey to Venice, with moonlight, gondolas and all other paraphernalia of a real Venetian Carnival; but he does not forget to load his trunk with a wealth of real Viennese waltz tunes of the most caressing kind. It is "advanced operetta" that he gives us, and we are glad to receive it. The tenor hero sings some languid love songs, and rightfully so, for he is none other than Carl Aagaard-Oestvig, but recently escaped from the Staatsoper to the more alluring realm of operetta. And he does a really refreshing bit of work, which is neither akin to the routine of the operetta tenor lover, nor in any way recollective of his Parsifal and Lohengrin past. It is a piquant experience, to say the least, to see Cavardossi do a real Foxtrot with determined vigor and with a boyish clumsiness which is as exhilarating as Mizzi's Hungarian idiom, or Nazimova's Russian brogue.

PAUL BECHERT.

FOREIGN NEWS IN BRIEF

GRAZ OPERA BREAKS DOWN

Graz, Austria, February 15.—The Municipal Opera, which had repeatedly faced ruin during the last two years, has now definitely collapsed. All members have been served with notice that their contracts will terminate at the end of the current season. The Graz Opera is the largest and most important in Austria, outside of Vienna. P. B.

THOUSAND CONCERTS IN SIXTY YEARS

Vienna, February 20.—The Schubertbund, one of the foremost of Vienna's principal choral bodies, gave its one thousandth concert last night in the presence of several government officials. A special concert in commemoration of the event was given three days ago at Augustiner Church—the same place where the Schubertbund's very first concert occurred, exactly sixty years ago. P. B.

STRAUSS COMPOSES FANFARE FOR PRESIDENT HEINISCH.

Vienna, February 13.—When the Vienna Philharmonic Orchestra gives its first ball (an innovation in the history of this organization), the evening will mark the "premiere" of Richard Strauss' latest composition, a Fanfare especially composed for the occasion and to be played when Dr. Heinsch, president of the Austrian Republic, makes his entrance into the ballroom. P. B.

NORWEGIAN COMPOSER'S NEW SYMPHONY A SUCCESS.

Christiania, February 8.—Eyvind Alnaes, composer of the popular song, *The Sailor's Last Voyage*, recently won an unqualified success when his new symphony was first performed here under Georg Schreevoigt. R. M.

BERLIN TO HAVE NEW OPERA STARS.

Berlin, February 12.—According to reliable, though not official information, the MUSICAL COURIER learns that the Deutsches Opernhaus in Berlin is planning a series of Italian operas for this coming spring for which a number of Italian artists will be engaged. Among these will be

none less than the great Battistini who, it is understood, will make at least four appearances. Of further interest is the news that the same theater will have the services of Fritz Krauss, tenor, and Wilhelm Rode, baritone, of the Munich Opera. According to the agreement, these artists will divide their time between the Berlin and the Munich institutions. Another new artist to be heard here again next season is Emanuel List, bass, of the Vienna Volksoper, who made such a success at his recent appearances here in *The Magic Flute*. As mentioned on that occasion, Mr. List is a product of Broadway where he got most of his experience in the big picture houses. A. Q.

NEW WORKS BY MUSICAL COURIER CORRESPONDENT HEARD.

London, February 19.—Zoltan Kodaly (correspondent for the MUSICAL COURIER in Budapest) has been represented in London by new works on three recent occasions: at the last concert of the Contemporary Music Center (sonata for unaccompanied cello), at one of Gerald Cooper's concerts (group of songs), and at the concert given by the Lener Quartet (duo for violin and cello). All these works are expressions of genuine sincerity and musicianship, the last being the most pleasing on a first hearing. G. C.

LONDON LABOR PARTY FORMS CHORAL UNION.

London, February 12.—A London Labor Choral Union has just been formed here in association with the London Labor Party, now in power in this country. Rutland Boughton, the composer, has accepted the position of musical adviser, it being arranged that the Union will represent a Federation of the Labor, Socialist, and Co-operative choirs in Greater London. It is anticipated that their first public performance will be at the London Labor Party's demonstration at the Royal Albert Hall on May 13 next. G. C.

ORCHESTRA FOR BRITISH WOMEN FORMED.

London, February 12.—A new British Women's Symphony Orchestra has just been founded here on a co-operative basis, to be managed by a Committee of Direction of the Members, Lady Maud Warrender being the chairman. The orchestra, which will number from thirty to sixty players, aims to give concerts in London and also to have a mobile organization to tour the provinces. It will be under the direction of Gwynne Kimpton. G. C.



THE FOREIGN LANGUAGE COMPLEX

By

William A. C. Zerffi.

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The persistence of the polyglot program in our concert halls is a phenomenon which presents many features of interest, and if rightly viewed has a markedly humorous side. To listen to learned discourses upon the merits of poems in French or German, conducted by people whose acquaintance with these languages is extremely halting, and to hear them bewail the fact that translations fail utterly to give the real meaning of the poem, should provoke considerable mirth. It is a situation which has no parallel in any other country, and in the writer's opinion its perpetuation is an active deterrent to the growth of musical appreciation in America. How is it to be expected that an intelligent enjoyment of singing is possible if the meaning of the songs is to remain unintelligible to the audience? How can a singer be expected to interpret songs, the words of which are not comprehensible except to an absurdly small proportion of the listeners?

It will be found that those who so strongly oppose the institution of singing in the vernacular either have studied the songs in the original languages, are familiar with the languages, or by a peculiarly involved process of mental twisting have grown so accustomed to not expecting to understand what they hear sung that an intelligible text strikes them as more or less of a nuisance.

The matter is further complicated by the fact that those who are unfamiliar with foreign languages are none too eager to proclaim their lack of knowledge, and rather than bear the odium of being thought ignorant by the foreign language enthusiasts, either fall into the habit of pretending that they understand or else avoid attending concerts where foreign languages are sung.

No matter what arguments may be offered to the contrary, language ceases to serve its purpose when its meaning is unintelligible and merely degenerates into a confused medley of sounds. The fact that the music acts as a background to a song and the singing of the melody may affect the listener's ear pleasantly, must not be taken as evidence that the true purpose of the song has reached him. Songs and their meaning are inseparably united and their division defeats the purpose of the song.

It is often stated that singers and actors can be so eloquent that they are capable of conveying their meaning to an audience despite the fact that they are speaking in a language foreign to the listener. In such cases the hearer relies upon his general enjoyment of the actor's voice, the dramatic action or whatever happens to please him, and is content to read his own meaning into the words, a meaning which cannot possibly coincide except in a very general way with that of the author or poet. Since poets and authors are somewhat particular about the exact words of their works, this resolves itself into a hopeless makeshift.

An honest review of the situation cannot fail to bring about a realization that the continued use of foreign languages can but retard the intelligent appreciation of singing and is due to an indefensible attitude on the part of

those who in a large measure act as guardians and mentors of the musical life of the people at large. It is manifestly absurd to expect audiences in an English speaking country to be sufficiently conversant with two or three languages before they can attend a song recital. To pretend that listening to unintelligible sounds has an educative effect upon an audience is to show a lack of understanding of the amount of effort necessary in order to become familiar with a new language, and any result which might be achieved would be too transitory to be of any real value.

The writer is fully aware of the vast amount of prejudice which exists upon this much debated subject, and the difficulties which attend the uprooting of any prejudice which has its origin in personal preference. Nevertheless, such prejudice must not be allowed to flourish at the expense of the many who would derive great pleasure from the hearing of vocal music, but who wish to do so without feeling that they must sacrifice their intelligence in the process.

Percy Hemus in New Role

It is an interesting announcement that was made in the *MUSICAL COURIER* last week that Percy Hemus, after three eminently successful years with the Impresario, had decided upon a new role, that of a melo-dramatization of Edgar Allan Poe's masterpiece, the Raven. Using the music of Arthur Bergh, and with the addition of a prologue and epilogue, Mr. Hemus has himself made an entirely new and original feature of the famous poem. Being new, there was not an ordinary term to designate it, and Mr. Hemus also invented a word to fit—Melo-dramatization.

The idea is that confusion might easily arise between this dramatic version of the Raven and the readings with music that have become familiar in the past. Mr. Hemus makes of it a real drama, with costumes and scenery, and has designed also some special lighting features—what might be called "Leit-Motives" in color, each color representing a certain element in the poem and associated, of course, with similar motives in the music. An idea of the elaborate stage design of this melo-dramatization may be gathered from the fact that it requires thirty minutes to perform.

Mr. Hemus further announces that the balance of the evening performance will be occupied with the singing of opera arias, classic songs, modern songs and Negro spirituals sung in English. He is to be commended for the originality of his ideas as well upon his use of English.

John Charles Thomas Married

John Charles Thomas, the American baritone, was married to Dorothy Kaehler, of Beverly Farms, Mass., and Palm Beach, Fla., at the home of Mr. and Mrs. George A. Dobyne, El Bravo Park, Palm Beach, Fla., on Wednesday noon, March 5. Miss Kaehler is the daughter of Mrs. George A. Dobyne.

Mr. Thomas will return to New York on March 18 to resume his concert tour, and will sail for Europe the middle of May where he will appear in concerts in London, Manchester, Liverpool, Edinburgh, Glasgow, Dublin, Belfast, Brussels, Paris and Genoa.

Easton Thrills Muncie Audience

That Florence Easton equalled, if not surpassed, her recent opera successes by her present concert triumphs, is indi-

cated by the newspaper clippings which are coming in from cities where Miss Easton has sung. Under the heading, "Soprano Thrills Large Audience," the following appeared in the Muncie, Ill., Morning Star after her recital there:

When an audience demands half a dozen encores from a singer it must be positive proof that that singer must have given the utmost satisfaction and pleasure, and thus it was last night. Her voice, although powerful and admirably adapted for dramatic passages, is, nevertheless, of soft and exquisite texture; and her highly intelligent phrasing, her distinct enunciation and colorful changes from the softest tones to the loudest gave her audience many a thrill of pleasure.

Cincinnati Conservatory Notes

Cincinnati, O., March 6.—When the Cincinnati Conservatory of Music Orchestra presents the fourth concert of the season on March 27, the outstanding feature of the program will be an overture by Ralph Lyford, the director of the orchestra. He wrote this during the Christmas holidays and dedicated it to Bertha Baur, director of the Cincinnati Conservatory of Music, giving it the charming title, New Year's Overture, for it depicts the joys and pleasures of the holiday season as culminating in New Year's Eve. The orchestra has caught the spirit of the new composition and is working on it with much earnestness and a keen desire to bring out all the beautiful passages in fine effect. Cincinnati music lovers are on the alert to hear this delightful new composition by one of its own musicians, who is also noted for his opera, Castle Agraunt, which will be produced in October, and who is so successful as director of the Summer Opera Company at the Cincinnati Zoological Gardens.

Other features of this interesting program are Mozart's symphony in E flat; the concerto for violin and orchestra by Bruch, in which the violin part will be played by Alfred Hughes, pupil of Professor Emil Bare; the concerto by Grieg for piano and orchestra, in which Saidee McAllister, pupil of Dr. Karol Lisznowski, will play the piano part; and Everett Marshall, the young baritone, a pupil of Dan Beddoe, for whom a brilliant future is predicted, will sing the prologue from *Pagliacci*.

This is a program of great ambition, but the Conservatory Orchestra, under the able leadership of Ralph Lyford, is fully capable of giving it with all those finishing touches of a professional orchestra.

MANUEL QUIROGA'S CONCERT

"A musical event of unusual importance was the appearance in concert at the Cincinnati Conservatory of Music on the evening of February 28, of Manuel Quiroga, a Spanish violinist who recently came to America, and whose artistic equipment, as revealed through his masterful interpretation of a difficult program, so convinced a large and discriminating audience that he is destined to make a name for himself on this side of the Atlantic. Senor Quiroga was induced to make one of his very early appearances in the United States in Cincinnati by Mr. and Mrs. Maurice Joseph and Bertha Baur, his close personal friends, who became acquainted with him abroad.

"The concert was a brilliant affair in every way, due to the presence of a highly cultured and supremely appreciative gathering of earnest listeners, who were proud to acclaim a newly recognized virtuoso of the noble instrument made famous by Paganini, Kreisler, Heifetz, Ysaye and other notables of the violin world.

"Endowed with a commanding personality, Senor Quiroga includes a broad equipment for his artistic task. His technique is facile and adequate, easily capable of surmounting the greatest difficulties. His tone, rich, pure and vibrant, has an emotional appeal that few violinists are able to elicit from the instrument. His perfect repose and the facility with which he shifts from mood to mood in his interpretations of the classics, combined with his colorful playing of compositions of his native land, proved to be a rare delight to his hearers.

"The program presented was an interesting one, embracing a wide variety of the best violin literature. But it was the striking personality of the player rather than the difficult program he chose to interpret that compelled interest and defied adverse criticism. Dr. Karol Lisznowski was at the piano."

MELDRUM AND IDELER ON TOUR

William Meldrum, pianist, who graduated under Frederick Shailer Evans, dean of the Cincinnati Conservatory of Music, and Edwin Ideler, violinist, who graduated under Pier Adolfo Tirindelli at the Cincinnati Conservatory, are making a concert tour through the Southwestern States. They have met with so much success in Cameron, Marshall, Warrensburg and Fulton, Missouri, and in Fayetteville and Siloam Springs, Ark., that they have been re-engaged in all of these places. D.

Spalding to Sail Soon

Albert Spalding is sailing for Europe on the S. S. Olympic, March 22. His last engagement before he sails will be in East Orange, N. J., March 20. The Olympic is the last boat he can catch in order to get to Amsterdam, Holland, in order to appear, as he had promised, with Willem Mengelberg's orchestra, the Concertgebouw, on April 3, as soloist, with Dr. Karl Muck, conducting. Mr. Spalding will play the Beethoven concerto.

After that Mr. Spalding will give about twenty concerts in Holland and go to Paris to appear as soloist with Koussevitsky's orchestra in the French capital, where he will also give several recitals. He will probably then go to Italy before he returns home. Andre Benoit, who has been his accompanist for fifteen years as well as his best man at his wedding and who has gone with him on all his tours, will accompany Mr. Spalding on this European tour.

"Mme. Sturkow-Ryder Gives Rare Treat"

Such was the headline of the Wisconsin Rapids (Wis.) Daily Tribune after Mme. Sturkow-Ryder's recent piano recital there, which was given under the auspices of the Federation of Woman's Clubs. The reviewer went on to say: "Lovers of music were given a rare treat yesterday, at the piano recital given by Mme. Sturkow-Ryder under the auspices of the Federation of Woman's Clubs. This was her fourth appearance here, and each number seemed outstanding in the pleasure it afforded. The Schumann Nachtstucke, op. 23, was especially interesting, the entire Liszt group displayed wonderful technique and understanding, and the encores were gems of pleasure. They consisted of numbers by Poldini, Arthur Foote, Rebikov, Chopin, and Sturkow-Ryder's Imps."

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"LAMOND CONCERT CALLED SEASON'S BEST ON PIANO."

—Headline, *Chicago Herald-Examiner*, March 3, 1924.

Mr. Lamond gave a reading of the Chopin B flat minor sonata for piano that was imaginative in conception and forceful in expression. It was Chopin playing with fine appreciation for the piano and the instinctive sense which maintained the balance. In the broad phrases there was power without forcing of the tone and the melodic passages were brought out with deep feeling in which there was nothing of the sentimental. Mr. Lamond is a pianist with love for the instrument and the technical command to express what is in his mind. His purpose is always formed pianistically, with appreciation for its peculiar beauty and no wish to transcend its limitations. A FINE ARTIST WHOM WE SHOULD LIKE TO HEAR AGAIN. — *Karleton Hackett, The Chicago Evening Post, March 3, 1924.*

Frederic Lamond fared better than might have been expected in view of the competition which was offered by Kreisler at the Auditorium and Schumann-Heink at Orchestra Hall.

As a matter of course, the Auditorium was sold out, and there were listeners on the stage of Orchestra Hall. But the Studebaker was well filled, and THOSE WHO ELECTED TO HEAR PIANO MUSIC WERE REWARDED BY SOME OF THE SANEST, FINEST AND TECHNICALLY MOST COMPLETE PLAYING THE SEASON HAS OFFERED.

I timed my visit to hear the Chopin B flat minor sonata, which Mr. Lamond played with a simplicity and a directness vastly satisfying after some of the recent acoustic experiments to which this noble work has been subjected.

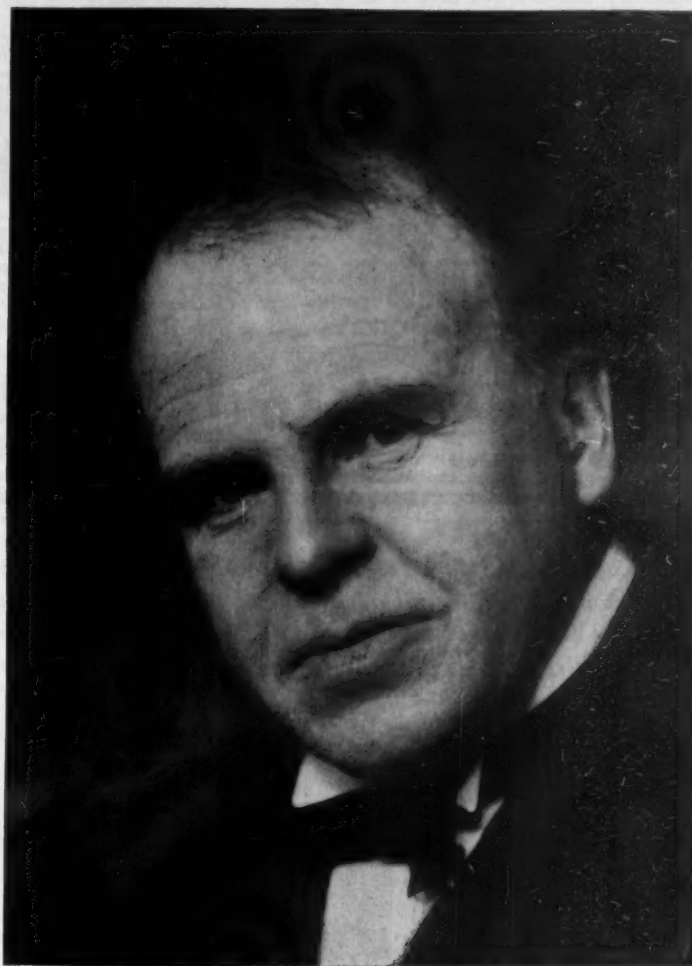
It is true some of these experiments, notably those of Busoni, have been accepted as tradition by lesser pianists of modern inclination. I rather incline to the modern usage. But I AM FREE TO ADMIT THE NOBILITY, BREADTH AND POETIC IMPULSE OF MR. LAMOND'S READING MADE THESE AIDS TO INTERPRETATION SEEM UNIMPORTANT. HE IS A GREAT VIRTUOSO AND AN ARTIST OF DIGNITY AND FINE RESTRAINT.—*Glenn Dillard Gunn, Herald-Examiner, March 3, 1924.*

Lamond WILL HENCEFORTH FIND THE AMERICAN PUBLIC AMONG HIS CONSTANT AND ADMIRING SPONSORS, IF WE MAY JUDGE FROM HIS SUCCESS AT THE STUDEBAKER YESTERDAY.

His program bore out his reputation, which heralds him a serious and profoundly erudite musician. We were, unfortunately, required to report upon other artistic activities during the afternoon, and therefore, could listen only to the Paganini-Brahms Variations in A minor.

I HAVE OFTEN SAID, AFTER HEARING GOOD, VERY GOOD, EXCELLENT, EVEN FAMOUS PIANISTS, PLAY THESE VARIATIONS, THAT THEY NEVER VARY—THAT THEY ARE A BORE.

NOT SO WITH LAMOND. FOR THE FIRST TIME THEY HELD MY INTEREST. LAMOND PLAYS THEM WITH UNCOMMON SPONTANEITY, ALMOST LIKE IMPROVISATIONS, WITH FLUENCY, SIMPLICITY, EVEN CHARM —



THEY LOST THEIR ACADEMIC FLAVOR AND BECAME JUST MUSIC.

LAMOND IS A GREAT PIANIST. I AM GLAD TO SAY THAT HE MADE A BIG AND LEGITIMATE SUCCESS.—*Herman Devries, Chicago American, March 3, 1924.*

December 16 marked the 153rd recurrence of the birthday of Ludwig van Beethoven. Various societies, including the Society of the Friends of Music, have been, as usual, devoting their recent programs to the celebration of this anniversary. But THE MOST VIVID OF THESE EVENTS WAS THE BEETHOVEN PROGRAM RENDERED AT AEOLIAN HALL IN NEW YORK BY FREDERIC LAMOND, the only virtuoso, we believe, who devotes himself exclusively to the interpretation of the master. MR. LAMOND PLAYED WITH A FORCE THAT SEEMED SHEATHED IN VELVET. HIS INTERPRETATIONS WERE RESTRAINED AND EXQUISITELY JUST. HE HAS BOTH POETRY AND ENERGY, GRACE, SPEED AND ELEVATION. We call attention to this concert because we believe it sets an admirable example. Our musicians give programs built to exhibit their skill, and the poor lover of music is left with scraps in his memory and a cloying sense of technical proficiency. Almost never is he permitted to sink himself into the mood and mind and art of a great master.—*The Nation, January 2, 1924.*

Lamond Will Be in America During the Entire Season 1924-1925

DUO-ART RECORDS

STEINWAY PIANO

THE INFLUENCE OF MUSIC ON COMMUNITY LIFE

Reprinted from The Hansonhurst Weekly, Memphis, Tenn.

[The following is an accurate reproduction of a prize-winning essay for students of Shelby County (Tennessee) High Schools, the prize being a box party to The Impresario.—The Editor.]

By CATHERINE RICHEY
(Eleventh Grade, Whitehaven School)

"Music is not a luxury—it is a necessity."

Of course, what one would call a necessity depends on what sort of life one wishes to lead. All men consciously or unconsciously wish their lives to be as full as possible. A life is made fuller by bringing into that life all the refining and cultural influences. Of the three most outstanding cultural factors, music, art and literature, music is preeminent. Then, he who wishes to be truly refined must have as a necessity music in his home and in his community.

Music has always had an important place in American home life. The home, being the smallest unit of any community, is where principles and cultural influences first begin. Good music in the home always brings to the individuals of that home an intangible refining influence which broadens their lives. These members of the home are members of the community, and as they and their fellow-citizens grow, so the community.

The poet has said:

"The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems and spoils."

Music, then, exerts a moral influence over a community. And do not the morals of the members of a community play a large part in the success of that community?

In the early days of colonization the first step toward progress was the singing school. There the people came together in joyful fellowship and went back to their work with lighter hearts.

As this was true in earlier days, it is true now. A com-

munity sing, shows or band, will bring together the people in comradeship. Just the joy it gives a person to stand and sing with other people makes him feel better toward the world.

A democratic spirit is developed by music in a community. A person who is musical is always welcome to any assemblage, for it is recognized that he can add joy to work and increase pleasure.

Music in a community not only develops a love of melody and rhythm, but, also, carries with it a knowledge of history and literature. This is especially true of the operas. Thus, music influences the community, also, along literary lines.

Music in the religious life of the community has always played and always will play an essential part. "Music is the voice of God to the soul." It is the unconscious inspiration and uplift that sacred music brings to a man that causes him very frequently to go to church. The old hymns of our fathers interpreting the consecrated thought of a composer have carried home often and again the Gospel of Christ.

If good music is provided constantly in a community, a love of it will be instilled in the souls of the people of the community and a distaste for the jazz of modern times. They will learn to love the sublime masterpieces of the world's masters in music—Beethoven, Handel, Mozart, Wagner, Chopin and Bach—the simple love songs of today and plantation melodies of past days. All this knowledge rounds out that much more a person's charm and so the charm of the community.

Music in a community is greatest, first of all, as a refining influence; next, it causes a democratic spirit, it makes for better morals in a community and takes an important place in religious life. Thus it is that music in a community will add more than any other one thing to the growth of the inhabitants, mentally, morally and spiritually. It aids the community to attain the goal of being a cultured, well rounded and joyful group of citizens, always ready to gather the best of the sublime advantages which God has placed at man's disposal.

Jessie Fenner Hill Pupil Scores Success

Josephine Martino, soprano, an artist pupil of Jessie Fenner Hill, was one of the soloists at the musicale given by the Canadian Club of New York at the Hotel Belmont on

Sunday evening, February 17. She sang Dimmi perche, Scontrino; Tes yeux, Rabey; In Quelle Trine Morbide, Puccini; Dawn, Leoni; Lullaby, Scott; The Crying of Water, Campbell-Tipton; Annie Laurie (by request); Life, Curran; and Je veux vivre, from Romeo et Juliette, Gounod.

Miss Martino scored a genuine triumph on this occasion, and was ably accompanied by Anca Seidlous.

Other artists who appeared at this musicale were Norman Jolliffe, baritone, and Anna Welch, harpist.

The Huss Music Club Gives Program

The fourth meeting of the Huss Music Club took place at the Huss Studio at Steinway Hall on the afternoon of February 23, when pupils of Mr. and Mrs. Henry Holden Huss rendered an interesting program in an artistic manner. The first number was Chopin's Polonaise Militaire, played with brilliancy and dash by William S. Craig. A composition by Mr. Huss was then heard, Cherry Blossoms from Happy Days, delicately interpreted by Stanley Klein. He showed decided improvement in tone and touch. Mary Woodbury played Schumann's Important Event with fine rhythm and good accent. Florence Sansom sang with taste, delicacy and pure intonation the Bassani Dormi Bella and Schubert's Whither? She was accompanied by Anna Bell. Debussy's Arabesque in E was played with delightful musical feeling by Katherine Fielding. Musical intensity and imagination were displayed in Margaret Bliss' playing of the first movement of the Beethoven sonata, op. 10, No. 3. For a sixteen-year-old singer, Irene Parslow showed remarkable poise and true musical taste in numbers by Farley and Gounod. She was accompanied by Florence Sansom. Anna Bell displayed fine musicianship in her interpretation of Chopin's nocturne in C minor. David Madison, in the first movement of the Tchaikowsky concerto for violin, proved himself a gifted young musician. He made his debut last year with the Philadelphia Orchestra in the Bruch G minor concerto. The violinist studied for five years with Auer and now is a pupil of Michael Press. In numbers by Secchi, Massenet and Cyril Scott, Harriette Pierdon (accompanied by Miss Bell) revealed a rich and sympathetic voice. Although just recovering from an attack of grippé, Edmund Nasadoski gave a musical rendition of the Huss paraphrase on the Chopin preludes in G minor and A major. Fine phrasing and style and excellent French diction were in evidence in Gerorgette Bushman's singing of Massenet's Il est doux from Herodiade. Miss Bell was her accompanist. Charles Ames showed talent in his playing of Mr. Huss' The Brooklet. The program was concluded with Liszt's eighth rhapsody played by George F. Armstrong. He is a gifted young pianist. A noteworthy quality in the work of all piano pupils was their "singing" touch.

Cecil Arden and Iris Brussels in Joint Recital

Cecil Arden and Iris Brussels were heard in a joint recital at Paterson, N. J., on February 14. One of the largest audiences of the season greeted the two singers. The Paterson Morning Call, February 15, states: "Miss Brussels is one of the most talented of local pianists," and in speaking of her rendition of Beethoven's Appassionata added that it was "interpreted in a manner which bespoke not only mastery of the technical difficulties but also of the fine insight into the character and spirit of this work." Of Miss Arden the paper stated: "Cecil Arden, a mezzo soprano of the Metropolitan Opera Company, as associate artist, possesses a mellow and insinuating voice. The notes of her lower register were full and rich. Her enunciation and ability in handling five different languages was a notable characteristic."

The Press Guardian of February 15 wrote: "Miss Brussels is a pianist of the first order and her playing made a tremendous impression upon her audience. The outstanding feature of her playing is her artistic interpretation, her skillful technic and marvelous phrasing."

"Miss Arden is a charming prima donna. She uses her voice with consummate skill. Her songs were delivered well and she pleased her audience."

The Paterson Evening News, February 15 wrote as follows: "Musicians and music lovers had a beautiful evening of music last night when Iris Brussels, pianist and Cecil Arden presented a delightful program. A large audience numbering over a thousand was so enthused that the artists were given a hearty ovation."

"Miss Brussels gave a very scholarly reading of the Beethoven Sonata. It was very impressive and serious. The last movement was sweeping. Miss Arden's rendering of the next group was delightful. She has a charming personality which radiates toward her audiences."

Philadelphia Hears Fay Foster's East Indian Program

Original, fascinating, beautiful, delightful, were four words heard on all sides at the conclusion of the East Indian program furnished by Fay Foster for the annual breakfast of the Philadelphia Music Club, Mrs. Edwin A. Watrous, president, in the spacious grand ballroom of the Bellevue Stratford Hotel. The friends of the club had been on the qui vive for some time, it having been widely rumored that this breakfast would furnish something unique in the way of entertainment. So the delightful breakfast furnished by the Bellevue Stratford was awarded, perhaps, less attention than it deserved, as most minds were filled with anticipation of the novelty to come, and it was, indeed, a novelty—an East Indian program called Chitrangada, a fantasy designed and staged by Fay Foster.

The two principal characters were portrayed by Margaret Anders and Katherine A. Dickel, pupils of Miss Foster, and their excellent work reflected great credit upon their instructress. The fascinating ballet added a charm to the spoken words and music. In short, the success of the entertainment was complete, and Miss Foster was importuned by several presidents of musical clubs present to furnish entertainments for them.

Thorpe Pupil Re-Engaged

As a result of her recent successful appearance for the Bordentown Community Club, Lillie Dickinson, soprano, pupil of Harry Colin Thorpe, was engaged as assisting artist in the concert given at the Bordentown Military Institute, Bordentown, N. J., on February 15. Mrs. Dickinson sang Love's a Merchant, Carew; Down Vanehall Way, Oliver; The Dancing Lesson, Oliver, and other numbers.

"The performance of Mozart's A minor Rondo revealed beauty with a mastery that left nothing to be desired, and the experience of it gave a hardened concert-goer pause. An engrossing performance, a lesson for any music-lover, and particularly for those interested in fine piano playing. In singing passages his legato was a thing to wonder at."

N. Y. Times (Olin Downes), Feb. 16, 1924



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WHO'S WHO AMONG ITALIAN MUSICIANS

Turin, February 4—If the greater part of the correspondence I have hitherto sent to the *MUSICAL COURIER* related chiefly to the opera, it does not mean that Italian concert life is not worthy of consideration. Indeed it would be a great mistake to think that Italy was still in that absolute "theater" period which has resulted in her being considered a country totally unfit for absolute music, both as producer and reproducer. Conditions are now very different from what they were less than twenty years ago: indeed, there is such a mania for concerts that one really feels inclined to cry, "Too much grace, St. Anthony." (I am speaking of course of chamber music concerts; for the symphony concert movement is still in its infancy). Today every Italian town has at least one concert society, often two, three, or even four. The smallest towns and provincial centers manage, during the winter, to snare this or that transient artist en route, and present him to the good provincials with more or less clamorous success; or else they arrange concerts with local talent—which incidentally is never wanting—so that the "carnival ball" or other traditional festival may not pass without its music.

As a consequence, and parallel with the development of concert organizations, it is only natural that soloists have gradually been developed and chamber music composed, both of which have successfully passed the frontiers of their native country. It is, therefore, timely that a brief but precise review should be made of the young forces who are entering upon concert work, gaining approbation and promising well for the future of Italian music. Naturally the greater number are pianists and violinists, but there are also others who do not fear to enter upon their careers with less effective instruments, such as the cello, the harp, or the flute. At the same time there is no lack of young singers who do not allow themselves to be fascinated by the stage, but dedicate themselves to the interpretation of songs.

Among the young pianists first of all must be mentioned Nino Rossi, not yet thirty years old, of Romagnuolo blood and temperament. Solid technic, depth of interpretation and, finished, precise musicianship constitute his most conspicuous characteristics. He has already had successes in all the principal Italian cities as well as in Paris, Germany and Switzerland, playing with orchestra and in recitals. He is specially to be remembered as an interpreter of Brahms (the concertos are his tours de force), of Beethoven and also of the modern composers. Then there is the young Tuscan pianist, Dante Alderighi, a fine interpreter of modern music; and the still younger Roman, Carlo Zecchi, both from the St. Cecilia Academy in Rome.

Older than these in years, but still young in spirit and tendencies, is the Paduan, Renzo Lorenzoni, recently made a teacher at the Royal Conservatory in Parma, a magnificent interpreter of all kinds of music and an artist of great intelligence and refined taste. Among the women, the harvest of more or less well known pianists is enormous. Of these we mention as especially outstanding, Clara Sansoni, a pupil of Albeniz and Planté, a very earnest player of great technical power; and Tina Filipponi, of Naples, a temperamental artist also gifted with a notable technic.

And since we are speaking of women, the name Clelia Aldrovandi, harpist, a true "virtuosa" of her instrument, occurs to us. Still very young, she has already given many concerts in Italy, Vienna and in Berlin, devoting the whole program to harp solos and always holding the interest of her audience. This artist lives in Turin, as does also the cellist, Anorina Semino, who is well known in Italian musical circles and is always much admired. Among the women singers who have come to the fore in the last few years and in whom it is justifiable to place some hope, are Margherita Barracchia (Florence), Pina Agostini-Bitelli (Bologna), Cornelia Ducrano (Milan), Laura Cumino (Turin), Rita de Vincenzi (Padua), Teresa Andres (Parma), Rachele Mori-Maragliano (Rome), and others.

VIOLINISTS AND CHAMBER ORGANIZATIONS.


To return to the men, in the rank of the violinists—after having rendered a salute of honor to Arrigo Serato and Mario Corti—we come at once to the Venetian, Remy Principe, disciple of the Italo-French school, an aristocratic interpreter of delicately hued music and a fine musician generally. Principe—who is violin professor at the Santa Cecilia Academy—together with Nino Rossi, pianist, and Bendetto Mazzacurati, cellist, of Bologna, recently formed a good trio which has already had notable success. (This brings to mind that another recently formed trio, comprising the violinist, Mario Corti, the cellist Gilberto Crepax, and the pianist Alfredo Casella, is preparing for a long tour in Italy. The "three C's" trio will certainly soon be among the best performers of chamber music in Italy.) Among violinists one must also name the young Milanese, Alberto Poltronieri, and Zuccarini, of Rome, first violin in the Augusteo Orchestra.

But the string players in general tend to form themselves

into groups, and this is as it should be, since ultimately it may be hoped that among all the youthful quartets formed in the past two years one may come to perfect maturity, and eventually constitute that representative Italian quartet for which we Italians today all feel the need. In this field there have already given a good account of themselves the "Quartetto Giovane Bolognese;" the "Quartetto Veneziano," which has an excellent first violin in the young Ferro, and a good cellist in Edoardo Guarnieri, nephew of the orchestra conductor, Antonio; the Roman Quartet, led by Oscar Zuccarini and composed of elements from the Augusteo orchestra; and lastly the one called after the Teatro del Popolo in Milan, whose leader is Alberto Poltronieri.

Among other ensembles we must mention the Doppio Quintetto di Torino, comprised of five wind and five string instruments, which under the wise leadership of Luigi Perrachio has already given notable proofs of its unity of ensemble and interpretative ability in the performance of rarely heard works, and the Quintetto a fiati, of Rome, most of whose members are teachers at the Liceo de Santa Cecilia, including such names as Scozzi (oboe), Veggetti (flute), and Barabaschi (bassoon).

If in this brief résumé of contemporary Italian musicians some names have been overlooked, apology is herewith made, although I feel that the purpose of this report has



"There are many in Tacoma who think that Miss Peterson's personal beauty and magnificent stage presence, added to a golden voice, make her one of the most attractive concert stars visiting the West Coast. She is young and full of life, and she sings for her own pleasure as well as for that of her auditors. She sang and sang—her program of 17 numbers having been augmented to 25 through encores."

The Tacoma Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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been fulfilled if it is made known abroad that the new generation carries its forces onward full of courage and ambition and as such may worthily continue the proud tradition of Italian instrumental art. GUIDO M. GATTI.

Joseph I. C. Clarke Honored

The American Irish Historical Society honored Joseph I. C. Clarke, journalist, dramatist and poet, with a dinner and a night of rare good music on February 28, at the Hotel Astor.

Mr. Clarke was held in high esteem by the late Col. Roosevelt, who loved the stirring lines of *The Fighting Race*, composed by the guest of honor after the blowing up of the Maine. Judge Talley recited the poem, giving spirit and vigor to its famous refrain, Kelly and Burke and Shea.

Dr. John G. Coyle presided. Augustus Thomas, executive chairman of the Producing Managers' Association, gave a masterly appreciation of the guest, as an old friend and as a dramatist. Major Rupert Hughes, novelist, told of his debt to Mr. Clarke. Mme. Marie Narelle sang O'Donnell Aboe with fine spirit.

Victor Herbert came in and led the glee club of the Friendly Sons of St. Patrick in Mr. Clarke's stirring lines on *The New Ireland* to Mr. Herbert's music. He led again and again in encores, including *The Hail of the Friendly Sons* to his own music. Then a little lady named Jean Nolan, three weeks from Dublin, was announced. Purists say that Dublin has the best English in the world. Miss Nolan proved it. She sang Tom Moore's *She Is Far From the Land*, and the three hundred people present awoke to the fact that Dublin had sent a consummate artist. Miss Nolan holds the Denis O'Sullivan medal for the best interpretation of Irish songs. She has studied with Francis Korbay, to whom she was sent by Plunkett Greene, and in Paris with Jules Chevalier. She opens a recital tour in America on March 30, at the Town Hall, and music lovers

will want to hear her. She is "a pure artist in the use of her mezzo-soprano voice," in the opinion of the critic of the Freeman's Journal. Her diction is a sheer delight. It is no small achievement for a vocalist to attain such satisfactory enunciation. On that count alone, aside from the music of her voice, she is an acquisition. Her range includes Sachnowsky's *The Clock*, Moussorgsky's *Child's Prayer at Bedtime*, Cyril Scott's *Waiting*, Duparc's *L'Extase*, Schubert's *Die Forelle*, Brahms' *In Stillen Nacht*, Cesar Franck's *La Procession*, and Schumann's *Frühlingsnacht*. Miss Nolan comes with the unreserved approval of the Irish and English critics, and her delightful work is certain of appreciation here.

Would that all dinners could be given in such delightful a musical setting.

WHERE THEY ARE TO BE

From March 13 to March 27

- Arden, Cecil:**
 Madison, Wis., Mar. 18.
 Lincoln, Neb., Mar. 20.
 Hastings, Neb., Mar. 21.
 Falls City, Neb., Mar. 22.
 Hornell, N. Y., Mar. 27.
- Bloch, Mr. and Mrs. Alexander:**
 Buffalo, N. Y., Mar. 15.
- Bori, Lucrezia:**
 Atlantic City, N. J., Mar. 22.
- Carreras, Maria:**
 Summit, N. J., Mar. 20.
- Crooks, Richard:**
 Detroit, Mich., Mar. 27.
- Cuthbert, Frank:**
 Detroit, Mich., Mar. 27.
- Denishawn Dancers:**
 Kalamazoo, Mich., Mar. 13.
 Ypsilanti, Mich., Mar. 14.
 Detroit, Mich., Mar. 15.
 Pt. Huron, Mich., Mar. 17.
 Jackson, Mich., Mar. 18.
 Lansing, Mich., Mar. 19.
 Grand Rapids, Mich., Mar. 20.
 Battle Creek, Mich., Mar. 21.
 Ft. Wayne, Ind., Mar. 22.
 Saginaw, Mich., Mar. 24.
 Lima, O., Mar. 25.
 Zanesville, O., Mar. 26.
 Newark, O., Mar. 27.
- De Stefano, Salvatore:**
 Atlantic City, N. J., Mar. 15.
- Fasano, Alfred:**
 Lockhaven, Pa., Mar. 24.
 Pittsburgh, Pa., Mar. 25.
 Edinboro, Pa., Mar. 26.
 New Brighton, Pa., Mar. 27.
- Flesch, Carl:**
 Boston, Mass., Mar. 21, 22.
- Flonzaley Quartet:**
 Terre Haute, Ind., Mar. 21.
 Green Bay, Wis., Mar. 24.
 Des Moines, Ia., Mar. 26.
 Council Bluffs, Ia., Mar. 28.
- Gabrilowitch, Ossip:**
 Westfield, N. J., Mar. 13.
- Hayden, Ethyl:**
 Hartford, Conn., Mar. 16.
 Summit, N. J., Mar. 20.
- Hayes, Victoria:**
 Atlantic City, N. J., Mar. 15.
- Heifetz, Jascha:**
 Philadelphia, Pa., Mar. 13.
 Baltimore, Md., Mar. 14.
- Hess, Myra:**
 Colwyn Bay, Eng., Mar. 13.
 Farnham, Eng., Mar. 15.
 London, Eng., Mar. 15.
 Seaforth, Eng., Mar. 23.
 London, Eng., Mar. 25.
- Hutcheson, Ernest:**
 Nashville, Tenn., Mar. 17.
- Korb, May:**
 Newark, N. J., Mar. 13.
- Krueger, Emmy:**
 Cincinnati, O., Mar. 24.
- Landowska, Wanda:**
 Chicago, Ill., Mar. 13, 14.
- Lennox, Elizabeth:**
 Indianapolis, Ind., Mar. 14.
- Letz Quartet:**
 Holidaysburg, Pa., Mar. 14.
 Germantown, Pa., Mar. 16.
 Wooster, O., Mar. 27.
- Ludikar, Pavel:**
 Troy, N. Y., Mar. 13.
- Mary Potter Company:**
 Waterville, Me., Mar. 13.
 Bangor, Me., Mar. 14.
 Waterbury, Conn., Mar. 15.
 Amherst, Mass., Mar. 17.
 Loomister, Mass., Mar. 18.
 Derby, Conn., Mar. 20.
 Williamsport, Pa., Mar. 21.
 Beaver Falls, Pa., Mar. 22.
 Stamford, Conn., Mar. 26.
- Meisle, Kathryn:**
 Manchester, N. H., Mar. 14.
 New Wilmington, Pa., Mar. 18.
 Pittsburgh, Pa., Mar. 20, 21.
 Meadville, Pa., Mar. 22.
- Milligan, Harold:**
 St. Joseph, Mo., Mar. 17.
 Buffalo, N. Y., Mar. 26.
- Nevin, Olive:**
 St. Joseph, Mo., Mar. 17.
 Buffalo, N. Y., Mar. 26.
- Oskenton:**
 Liberty, N. Y., Mar. 13.
 Fort Jervis, N. Y., Mar. 14.
- Paderewski:**
 Medford, Ore., Mar. 18.
 Portland, Ore., Mar. 20.
 Tacoma, Wash., Mar. 22.
 Vancouver, B. C., Mar. 24.
 Seattle, Wash., Mar. 26.
- Patton, Fred:**
 New Rochelle, N. Y., Mar. 18.
 Montclair, N. J., Mar. 21.
- Pelletier, Wilfred:**
 Atlantic City, N. J., Mar. 22.
- Powell, John:**
 Aiken, S. C., Mar. 15.
- Reiner, Fritz:**
 London, Eng., Mar. 27.
- Rose, Maximilian:**
 Washington, D. C., Mar. 14.
 Indianapolis, Ind., Mar. 16.
 St. Louis, Mo., Mar. 18.
 Paterson, N. J., Mar. 21.
 Montreal, Can., Mar. 24.
 Toronto, Can., Mar. 27.
- Rosenthal, Moriz:**
 Sherman, Tex., Mar. 14.
 St. Louis, Mo., Mar. 21.
- Samaroff, Olga:**
 Denton, Tex., Mar. 17.
 Belton, Tex., Mar. 18.
- Schnitzer, Germaine:**
 Pasadena, Cal., Mar. 14.
 Los Angeles, Cal., Mar. 16, 20.
- Schwarz, Joseph:**
 St. Louis, Mo., Mar. 13, 14.
 Rochester, N. Y., Mar. 18.
 Worcester, Mass., Mar. 20.
 Baltimore, Md., Mar. 24.
- Smith, Eubelnde:**
 Dallas, Tex., Mar. 18.
 San Antonio, Tex., Mar. 24.
- Spalding, Albert:**
 Atlantic City, N. J., Mar. 15.
- Telmanyi, Emil:**
 London, Eng., Mar. 16.
- Van der Veer, Nevada:**
 Detroit, Mich., Mar. 27.
- Vreeland, Jeannette:**
 Buffalo, N. Y., Mar. 24.
 Brantford, Can., Mar. 25.
 London, Can., Mar. 27.

Michael Press Pupils in Recital

A violin recital was given by pupils of Michael Press on Thursday evening, February 28, at the Ampico Studios. Those scheduled to take part in the program were Samuel Rabinowitz, Carol Clapp, Charles Lichter, Mordon Dayan, Samuel Stillman, David Robinson, David Ornstein, David Madison and Mary Gabowitz. Isabella Vengerova furnished the piano accompaniments.

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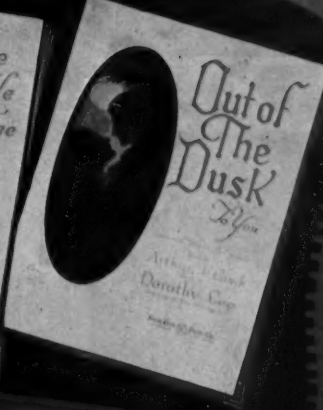
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Orchestra Is "Perfect Instrument," States Hans Kindler

In the course of a recent conversation with Hans Kindler, the Dutch cellist gave some highly interesting opinions on the "ideal musical instrument."

"I believe it is a popular idea," Mr. Kindler said, "that every musician thinks his own instrument the perfect musical medium. But I don't think this is true or anywhere nearly true. Naturally, I love the cello above all other instruments. To me the grandeur, the depth, the solemn poetry of that fine instrument is unmatched. Yet I think the perfect musical instrument does not exist; couldn't possibly exist. Both the violin and the piano have been often called



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HANS KINDLER

the 'perfect instrument,' the 'ideal instrument,' the 'king of instruments' or something of the kind, and so has the cello, which of course is of the same character as the violin. Yet of these two the tone of the piano is definitely cooler and that of the violin and its variatives definitely warmer. Both in volume and tone quality they are very limited.

"Music, I think, consists of four kinds of variation; that is, variations of pitch, tempo, volume and tone quality. Any solo instrument is strictly limited in the last two qualities. The orchestra is the only instrument, if I may so call it, that measures almost equally well in all four requirements, but it lacks the personal character of solo music and that is a big defect indeed. The conductor, as interpreter, has to work indirectly with his instruments and at the best only a clouded view can be given of his intentions.

"That is where the personal character of solo music gets its hold. When I go to hear a musician, what I want to get from his playing is what he thinks and feels about the music. That is the important thing, and he can tell his story better through the limited responsive solo instrument than through the more elastic but less responsive, less unified orchestra. A solo with the orchestra—that to me is music at its zenith—the personal character of the solo against the richness of an orchestral background."

Mr. Kindler is himself one of the most popular soloists with orchestra, and has filled numerous engagements this season in that capacity. His recent performance of Bloch's Schelemo with the Philadelphia Orchestra in New York won him high praise from both critics and public.

Mme. Santagano Pleases Philadelphia

Mme. Elisabeth Santagano, the Russian singer, whose successful New York recital last November brought forth such unanimous approval from the New York critics, is to give a recital at the Little Theater, Philadelphia, on March 27. This will be her second appearance in that city. Her first one there, on November 25 last, was a notable success. The Evening Public Ledger, with this headline, "Elisabeth Santagano in Splendid Recital Proves Artist of First Class," said in part: "Mme. Santagano proved to be an artist of the first class, showing the same characteristics in her interpretation of songs as Chaliapin, her great countryman. . . . In delicacy and power, grace and strength, dramatic and lyricism, she was equally effective. . . . Her voice is of exceedingly beautiful quality and under magnificent control, as to tone, power and emotional expression." And the Philadelphia Record said: "Mme. Santagano, in recital, formerly leading lyric soprano of the Petrograd Grand Opera, fulfilled all the advance notices of her work, displaying a voice of fine compass, agreeable in quality and, although lyric in nature, with sufficient dramatic feeling to enable the singer to infuse into her interpretations a depth of feeling quite unusual in sopranos of her style. She has a striking personality, the grace that always seems to mark the Russian artists, and made a profound impression on the

large audience, being repeatedly recalled to acknowledge the enthusiastic appreciation of her program and its presentation."

Washington Heights Musical Club Active

At the last Intimate Recital at the rooms of the Washington Heights Musical Club, Lydia Griffith, soprano, sang a program of interesting songs, assisted by Margo Hughes. There were works by Handel, Weckerlin, Schubert, Schumann, Brahms, Bemberg, Hue, Debussy, Gretchaninoff, Tchaikowsky, Curran, Tosti, Del Riego, Lehmann and Clough-Leighter, and several old folk songs which added color to the musical offerings. The vocalism was excellent and the words distinctly pronounced, giving heightened interest and meaning to the music.

There was a large audience and it is so evident that these recitals are arousing general interest that the number of them is being increased, so that there will be something at the club rooms every Tuesday evening until June. Those announced at present are as follows: March 11, Marguerite Baiz, soprano; March 16, Flora Adler, harpist, and LaVar Jensen, pianist; March 18, Margarte Kollmer, soprano, and Edna Minor, violinist. The National Arts Club has invited the Washington Heights Musical Club to give a program at 15 Gramercy Park on March 13, and Virginia Ruggiero and Regina Kahl are the artists selected for this occasion; Miss Kahl will be accompanied by Sigrid Eklof

She has a lyric soprano voice of great beauty and was recalled three times for encores.

Thomas Conkey has been reengaged by the St. Louis Municipal Opera Company to sing leading baritone roles in St. Louis next summer.

On March 27, Ella Good, contralto; Jane Neilson, soprano; Frank Munn, tenor, and Dr. Robert McConnell, baritone, will give a program for WEAF.

Gescheidt Artist Pupil in Operatic Roles

Alfredo Valenti, well known basso and artist pupil of Adelaide Gescheidt, has won many laurels in his numerous appearances in operatic roles this season. He has all the



F. Batelli Portrait

ALFREDO VALENTI IN FAUST.

In the role of Mephistopheles he was especially praised by leading English critics.

requirements for the most exacting roles, and this season has sung the following: Martha (Plunkett), two performances; Forza del Destino (Padre Guardiano), once; Ernani (Silva), once; Aida (Ramfis), four times; Rigoletto (Sparafucile), three times; Barber of Seville (Basilio), twice; Trovatore (Ferrando), twice; Lucia (Raimondo), once.

Mr. Valenti is now engaged for the Philadelphia Civic Opera season and the Baltimore Civic Opera season in May. He has also been re-engaged for the Toronto Exhibition Season of Opera in August.

Beginning October, 1924, Mr. Valenti will tour the United States in the Marriage of Figaro, with William Wade Hinshaw's Mozart production.

Harriet de Young Kaphan in Concert Program

Harriet de Young Kaphan, formerly with the Chicago Opera, has just closed a series of successful concerts, given at some of the most important hotels throughout the country. Her recent musicale was much enjoyed at the Hotel Riviera, Newark, also at the Stacy-Trent Hotel in Trenton. The Trenton Gazette of January 31 says in part: "Harriet de Young Kaphan gave a very enjoyable concert at the Stacy-Trent Hotel last evening, which was greatly appreciated by a large audience."

Harriet Kaphan has prepared an interesting program and several of the numbers which she will include on her concert tour during the current season, appearing in joint recitals with Mortimer Kaphan, the well known impersonator of Charles Dickens' characters. She will appear in concerts next month in the following cities: The Majestic, Philadelphia; The Lycoming, Williamsport, Pa.; The Dimeling, Clearfield, Pa.; The Pennsylvania, Bedford, Pa.; Olean Hotel, Olean, N. Y.; The De Soto, Savannah, Ga.

The Kaphan tours are under the concert direction of the Wall Street Amusement Company of New York City.

Sundelius Arranges Interesting Recital Program

The following is the program that Marie Sundelius will sing at her first New York recital at Carnegie Hall, on Sunday evening, March 16: Aria—Credi nell'alma mia, Benati; Arietta d'Apollon, from Terpsichore, Handel-Bibb; Batti, batti, from Don Giovanni, Mozart; Auf dem Wasser zu singen, Gretchen am Spinnrad, and Die Forelle, Schubert; Mondnacht, and Schneeglockchen, Schumann; Varen, Good Morgen, and Vug, o Vove, Grieg; Titania, Peterson-Berger; Melodi, Ture Rangstrom; Dans Sang, August Soderman; Swans, A. Walter Kramer; Beyond, Alice Barnett; Thistledown, Carl Beecher; Midsummer Lullaby, Edward MacDowell; Awake, It Is the Day, Cecil Burleigh. Frank Bibb will be at the piano.

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LOVE'S FIRST KISS
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LOVE'S FIRST KISS

THE LAND OF NIGHT HAVE BEEN
WHEN SLEEPING DREAMS WERE MADE
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The World Is Waiting For The Sunrise
In The Garden Of Tomorrow
The Song Of Songs
Love's First Kiss
Smile Thru Your Tears
If Winter Comes

THESE ARE THE SONGS IN MY HEART
A BROWN BIRD SINGING
THE WAYSIDE CROSS
LOVE'S FIRST KISS
LOVE'S FIRST KISS
LOVE'S FIRST KISS
LOVE'S FIRST KISS
LOVE'S FIRST KISS

WE SHALL BE
AS TO THE SONGS
THESE ARE THE SONGS
THESE ARE THE SONGS
THESE ARE THE SONGS
THESE ARE THE SONGS
THESE ARE THE SONGS
THESE ARE THE SONGS

Barnefeld. At the Organists' Open Meeting at Aeolian Hall, March 20, a program of music for organ, piano, violin and voice will be rendered by Frank Stewart Adams, Ruth Barrett, Lillian Carpenter, Ethel Grow, Ruth Kemper, Charles Haubli and Robert Lowery.

Activities of Dudley Buck Pupils

As usual, pupils from the Dudley Buck studios are filling numerous engagements. Mrs. Ella Good, contralto; Frank Munn, tenor, and Leslie Arnold, baritone, sang for Hope Lodge (Masons) on February 22, and won the enthusiastic applause of a large audience. Elsie T. Cowen was the efficient accompanist.

Frank Forbes, a promising young baritone, has been very active. January 30 he sang for the Rotary Club of Endicott, N. Y., and January 31 he appeared in concert at the Presbyterian Church, Union, N. Y. January 26 found him appearing in concert at the Civic Theater, Richmond Hill, N. Y. The week of February 3 he sang at the Broadway Theater, Astoria, N. Y., and the week of February 10 at the National Theater, Jersey City. There was a concert at the Tompkins Avenue Congregational Church, Brooklyn, on February 7, and an appearance at Masonic Temple, Richmond Hill, L. I., February 14. February 24 he was again heard at the Tompkins Avenue Congregational Church, this time in Elijah.

Lucy La Forge, soprano, was assisting artist to Mildred Dilling, harpist, at the Cathedral Choral Club of Far Rockaway, February 28. Mrs. La Forge sang Dreamin' Time, Lily Strickland, and Voce di Primavera, Strauss.

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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE DETROIT SYMPHONY

PLAN FOR PUBLIC SCHOOLS

An Account of the Interesting Progress of the Detroit Orchestra in Relation to Educational Music

The movement of co-operation on the part of the symphony orchestras with the educational system of the cities in which they operate has been marked by distinct progress in many localities. The Detroit plan is worthy of real consideration. A few years ago the population of Detroit was generally estimated at about 300,000. Today it is above 1,300,000. For this reason statisticians frequently refer to it as "new Detroit". The city has grown so rapidly that the same statisticians have estimated that the people who came to Detroit as the city developed into a great commercial center brought with them few traditions, little civic pride, and came largely to work in the factories. About 400,000 of the present population are foreigners.

Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, has labored among these peoples with the great hope of bringing the message of music to them, and when it was decided to appoint an educational director it was done with the purpose of bringing all these people into a closer contact with the orchestra, and to give them an understanding of its mission. This experiment is, to say the least, interesting. For many years individual music teachers and music study clubs have done a type of work similar to that being done by Edith M. Rhett, who is the educational director, but not in so comprehensive a manner. Her work has brought her in touch with all kinds of civic organizations before which she has given lectures on the work which the orchestra is doing, and has brought to them a superior vision of how a symphony orchestra may function in developing the cultural status of a city.

Miss Rhett has given upward of one hundred lectures during the past season. She has lectured before clubs, small groups of private individuals, and in the schools. Her services are offered by the Symphony Society to any organization which desires to know about the orchestra and its work. It is hard to evaluate the reaction of the public to lectures of this kind, but a noticeable increase in attendance at the so-called popular concerts has been observed. It is estimated that a great many people have attended these Sunday concerts who never before had

been in a symphony hall. It is at least agreed by the directors of the society that the lectures which the educational director has given have been of tremendous importance, and as such, more effective than an equal sum of money expended in a great amount of advertising which the unmusical person rarely sees.

THE WORK IN THE SCHOOLS.

The Detroit Orchestra, under the direction of Gabrilowitsch and Victor Kolar, the assistant conductor, who by the way conducts the children's concerts, has introduced some new features. The work for this year is in a way experimental, and must be changed from time to time as contingencies arise. The first series of concerts were known as the Junior Concerts. These concerts consisted of a course of ten, or to be exact, two courses of five concerts, repeating each program once (to increase the capacity of the hall from two to four thousand). These concerts are given free to the children of the sixth, seventh, and eighth grades of the parochial and public schools in Wayne County, which includes Detroit.

The work of the educational director for these concerts consists in planning the programs in the first place, so that they will constitute the course in music appreciation for these grades in the public schools. These programs are also the material used for the music memory contest in the spring. This year the orchestra has agreed to play at the State music memory contest, which will be a decidedly interesting experiment. It is to be held at Lansing. All of these concerts are to be broadcast with the hope of arousing greater interest in music throughout the State. Another duty of the educational director is to be prepared at all times to visit the public schools whenever necessary and prepare for them a course in appreciation; to conduct teachers' meetings at which the programs and courses are thoroughly discussed; and conduct the auditorium periods with the children whenever there is need for it. This is a very important move because the concerts are the climax of definite appreciation work done in the schools,

MacDowell Colony Fund

This number of the MUSICAL COURIER opens the second annual campaign for the MacDowell Colony fund. Last year, in order to protect the land now belonging to the Colony, it became necessary to purchase the adjoining property of 100 acres, with house and barn, known as the Hunter Farm. It looked as if the property would fall into the hands of some persons who were anxious to establish a boys' summer camp upon it and this, of course, would have disturbed the peace and quietness absolutely essential to the creative artists who work each summer at the Colony. A small payment was made down and the rest taken on mortgage. In order to pay this off a special fund must be raised and it is for this that contributions are solicited this year.

According to the statement printed in the MUSICAL COURIER of January 17, the amount collected was year (1923) was \$3,607.62, the amount withdrawn, \$3,000, leaving a balance on hand of \$607.62. Since then Mrs. MacDowell has withdrawn a further \$500, leaving a balance of \$107.62. Below is the acknowledgment of the first contributions received this year, from Jane Cathcart for Washington Heights Musical Club, of which she is founder and president. This organization was also a substantial contributor of last year.

March 6, balance on hand.....	\$107.62
Washington Heights Musical Club (Jane R. Cathcart President).....	340.25
Louise F. Thayer.....	5.00
Amount on hand.....	\$452.87

and no child is supposed to be present who has not had preparation, because no explanatory lectures are given at the concerts.

It is interesting to note that schools are not eligible to have their pupils attend these concerts unless they agree to provide the above mentioned music appreciation work. The effect of this has been interesting. In two or three specific cases, certain communities where the music had been of a low standard have suddenly decided to spur themselves to a real study of music, because they found that their pupils were being excluded. The school superintendent usually discovers that it is necessary to have teachers' meetings, and to invite the educational director to attend in order that they might start a constructive program of music appreciation work, and by so doing, make their pupils eligible for admission to the concerts. A very interesting reaction to the value of charging admission or giving tickets away is in a report made by Miss Rhett on this subject:

"The entire seating capacity of Orchestra Hall (2000x10) is given over to the heads of these school departments proportionately and distributed to those grades within the schools in whatever manner they see fit. The board of directors of the Symphony Society voted to give these tickets away in spite of my protest. After having seen such work in operation in Kansas City on the pay basis and here on the free basis I am more than ever opposed to the free basis. If the admission fee were but five cents, or if the money were later turned back to the schools, or used in purchasing instruments—regardless of the fees or disposition of them—the morale obtained from the school board down to the tiniest child would be greatly superior under the pay plan."

ANOTHER TYPE OF CONCERT

There is another series of concerts given which are called the Young People's Concerts. These are managed similarly to the series given by the New York Symphony Society, under the direction of Walter Damrosch. Tickets range in price from 50c. to \$1.50. These concerts are the outgrowth of the Young People's Concerts which have been given in Detroit for many years. Mr. Kolar was ambitious to go a little farther with the general scheme, and these concerts are supposed to be attended by the pupils after they have attended the Junior Concerts. The educational director has used lantern slides to illustrate the symphony and some very excellent ones to illustrate the Peer Gynt story preceded by some of the Norwegian legends and superstitions which furnished the setting. These slides are only used occasionally.

The experiment is decidedly of value, and the end of the year will tell what has been good and what has been not so good in relation to school development.

Metropolitan Opera's Atlanta Repertory

The Metropolitan Opera Company will give its annual opera week at Atlanta, Ga., beginning Monday, April 21, and presenting the following operas: 21, *Marta* (Alda, Howard, Gigli, DeLuca); 22, *matinee*, *Trovatore* (Ponselle, Telva, Martinelli, Danise); 23, *evening*, *Boris Godunoff* (Chaliapin); 24, *matinee*, *Rigoletto* (Gigli, DeLuca, Bori, Didur, Perini); 25, *evening*, *Fedora* (Easton, Martinelli, Scotti); 26, *matinee*, *Faust* (Johnson, Chaliapin, Alda); 26, *evening*, *Cavalleria* (Ponselle, Gigli), and *Pagliacci* (Bori, Martinelli, Danise).

Seymour School Summer Course

The Seymour School of Re-Education announces a summer normal course from July 6 to August 15. Every branch of music will be included—piano, rhythmic drills, violin, ensemble, conducting, the modern orchestra.

On Thursday afternoon, March 6, a lecture was given in the school auditorium by Dr. Linville on the subject of Working Intelligently for the Children.

Reisenberg Soloist with New York Symphony

Nadia Reisenberg, the young and gifted Russian pianist, who for the past two years has been studying with Alexander Lambert, has been engaged to play with the New York Symphony Orchestra, under Walter Damrosch, on March 23. Miss Reisenberg will play the piano concerto by Rimsky-Korsakoff.

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SCORES TRIUMPH IN WIDER FIELD

Edna Thomas in Second Concert Displays
Her Versatility.

By NOEL STRAUS

Unlike her first concert of the month, this one was not devoted entirely to negro and Creole songs, but half of the program was given over to lyrics by American, Russian and French composers, in which Miss Thomas showed her versatility in a completely different branch of her art. These songs were given with the same exceptional clarity of diction and the same purity of tone that distinguish her work in her more specialized field.

Of the four songs by Tchaikowsky which formed her opening group, the singer was particularly successful with the first, "Was I Not a Blade of Grass," sinking herself fully into its sombre mood and bringing the whole to a telling climax. The delicate cadenza at its close gave the artist opportunity to display the flexibility of her voice and her admirable control of it. The "Lullaby," by the same composer, was another commendable bit of vocalism and there was much of beauty in its delicate interpretation.

Rue's "J'Al Pleure en Reve," was so impressively delivered that it had to be repeated, and Rabey's "Tes Yeux," was charmingly done with fine feeling for its

melodic line. The contemplative atmosphere of Ferrata's "Night and the Curtains Drawn" was deftly brought out and it was carried to an impressive pianissimo close. Lieurance's "By the Waters of Minnetonka" was given as encore after this group.

In these songs, Miss Thomas braves comparison with the horde of concert artists of the day, but in the negro and Creole songs which followed and in which she met with such an ovation that the encores practically doubled her announced selections, she has found a field in which she is inimitable and in which it is not likely that she will ever encounter a serious rival.

Times-Picayune, Feb. 26, 1924.

Edna Thomas does not need to depend upon atmosphere created by her beauty, personality, and fetching costumes, for she possesses a voice of unusual beauty and volume. —Atlanta Constitution.

Edna Thomas has an exquisite voice and her interpretation is intelligent and appealing and with it she possesses a voice of unusual beauty and volume. —Birmingham Age-Herald.

She displayed a rich, well schooled mezzo of unusual purity and ample technique * * * it remains to say of Miss Thomas that she is one of those true Americans who is striving to rescue from oblivion some of the only national folk songs of which we can boast. We owe her a debt of gratitude which time alone can repay. —Richmond, Va.

Too much cannot be said of Miss Thomas' lovely voice and pure flowing legato. —Shreveport, La.

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Klibansky to Teach in Chicago

In engaging Sergei Klibansky, member of the American Academy of Teachers of Singing, for its 1924 summer master school, the Chicago Musical College has secured one of the most efficient vocal instructors before the public. Sergei Klibansky has gained a great reputation as a teacher, due to the accomplishments of a multitude of students. The



SERGEI KLIBANSKY

names and the achievements of these are so numerous that there would be insufficient space to numerate them here, but they include Claire Dux, Lotta Madden, Betsy Lane Shepherd, Virginia Rea, Lottice Howell, Ellen Dalossy, John Campbell, Ludwig Fybisich, Robert Perkins, Oscar Miller, Walter Jankuhn, Felicio De Gregorio, Vivian Strong Hart, Mizzi Delorm, all of whom are so well known that to state that they are members of the Metropolitan, or exclusive artists for record companies, or members of the Hinshaw Opera Company, or of the Dresden Opera, seems unnecessary, as the readers of the MUSICAL COURIER are acquainted with all the above artists. Besides these, many of Mr. Klibansky's students are now appearing in European opera houses, a number are perhaps in light opera organizations and many others are valued members of the faculties of musical departments in colleges and universities.

Mr. Klibansky had a distinguished career as a singer before he specialized in teaching. He had studied the art of Italian singing with Lombard and Gianetti, and had made a special study of German with Julius Stockhausen and Eugene Hildenach and Alexander Hilamann. The breadth and thoroughness of his training were made evident by the elaborate study of opera with Karl Hermann and Nicholas Rothmuhl. It was this phenomenal grasp of all branches of vocal art that caused the services of Mr. Klibansky to be eagerly grasped by the well known Stern Conservatory in Berlin, in which institution he became the principal vocal instructor. On coming to New York his triumphs in teaching singers to become artists in tone production and in musical interpretation and style, were no less great than they had been abroad.

For fourteen years Mr. Klibansky has been recognized in New York as a master who stands among the best in the profession. Nor has his fame been confined to New York, for the demand of his services has come from every part of America. Besides giving private lessons at the Chicago Musical College during the summer master school, he will also hold repertory and interpretation classes and teachers' classes between June 30 and August 9, at the Chicago Musical College. Arrangements have been made by which a limited number of auditors may attend his lessons given on two afternoons a week. Mr. Klibansky's experience and his instructions to the student will thus be put at the disposal of the auditor, but auditors will not be permitted to interrupt the lesson by asking questions. Punctuality at lessons will be essential, for no auditor can be admitted once a lesson has been begun.

Most of the above was taken from the summer catalogue of the Chicago Musical College and as the management of that institution reports that Mr. Klibansky's time is practically all taken up, students and teachers desirous to enlist should do so without further delay. J.

San Francisco Applauds Schnitzer

San Francisco, Cal., March 10, 1924 (By telegraph).—Germaine Schnitzer had sensational success here in two appearances with the San Francisco Orchestra under Alfred Hertz. Redfern Mason in the Examiner headlines his criticism "Girl Triumphs in Mozart." He continues his review "Her art has clarity of French genius. Mozartean periods flowed with purity as limpid and full of meaning as Duse's Italian." Ray Brown in the Chronicle refers to her as one of the most intriguing pianists ever heard. The Journal states that Schnitzer's work stood out. Charles Woodman in the Post says: "Schnitzer demonstrated absolute mastery of the piano. Won unbounded applause. Finale seemed to come only too soon." (Signed) A. W. Widenham, secretary manager.

Cleveland Institute Activities

Eleanor Foster, pianist, and William Quincy Porter, viola player, both of the Cleveland Institute of Music faculty, will interpret Ernest Bloch's viola suite at the regular monthly faculty recital at the Institute on March 28. This suite won the Coolidge prize in 1919 and was recently accepted in manuscript form by the Library of Congress in

Washington. Mr. Bloch is also director of the Institute. At the time of the acceptance of the manuscript, Harold Bauer and Lionel Tertis played the suite at a recital in Washington.

The Institute String Quartet gave a radio program over WTAM. This is the same quartet which is winning fame through the Beethoven Quartets given at the Museum of Art each month. Andre de Ribapierre plays leading violin; Ruth William, second violin; Rebecca Haight, cello, and William W. Porter, viola. Theme and Variations from the Emperor quartet of Haydn and Scherzo quartet in C minor, opus 18, No. 4 of Beethoven, were played.

At the invitation of the MacDowell Club of Conneaut, Ohio, the quartet gave a recital before the club members on March 7.

La Forge-Berumen Noonday Musicales

The noonday musicale under the direction of Frank La Forge and Ernesto Berumen at Aeolian Hall, March 7, brought forward some very fine talent, and a diversified program, artistically presented, interested a large audience. Julius Seebach revealed a voice of lovely quality in an aria from Massenet's *Le Roi de Lahore*. George Vause, pianist, put color and spirit into his rendition of MacDowell's Hungarian Etude and he exhibited real musical feeling in a Lento by Cyril Scott.

A deep contralto voice of unusual quality is Doris Doe's and the organ accompaniment played by Hugh Porter proved the appropriate accompaniment for her full rich tones. Before the Crucifix, by La Forge, was effectively interpreted by Miss Doe. An unusual feature of this concert and one which quite won the audience was the singing of Marjorie and Mildred Freeman, twins with attractive personality. Their voices, as well as their gowns, blended and matched beautifully in Pastoral (Carey), Per Vale (Blanchetti) and the waltz song from Romeo and Juliet. In the waltz song they alternated the phrases so cleverly that it seemed as though one person was singing. Mary Frances Wood, pianist, played delightfully a group of three numbers: Viennese Waltz, Friedman; Brazilian Tango, Levy; Etude in F minor, Dohnanyi. Besides a facile technic she has artistic sensitiveness, good tone and admirable rhythm. A group of organ solos by Hugh Porter concluded this excellent program. La Forge's arrangement of Ponce's Estrel-

ita and the scherzo from Guilman's fifth sonata were played with good technic and very effective registration.

The program also included Duo-Art recordings of La Forge and Berumen. The concert being restricted to the noon hour, the encores which the audience would have liked were not permitted.

Duncan Dancers' Tour Closing

The Duncan Dancers, Anna, Lisa and Margo, will close their tour in Toronto, Canada, on March 15. They will immediately sail for Europe, where they are booked for a tour of Algeria the first week of April.

Next Concert of American Music Optimists

On Tuesday evening, March 18, at the Waldorf-Astoria, the thirty-fifth concert of the American Music Optimists, Mana-Zucca founder and president, will take place.

Amy Neill Here

Amy Neill, the violinist, was due to arrive in New York on the S. S. Cedric on March 11.

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Remarkable Handling of Schubert's "Wanderer Fantasy" by Frederic Tillotson, Pianist, and Enthusiastic Reception to Pierre Montoux, Conductor, Are Features.

WITH greater brilliance and magnetic charm than ever before at any local concert, the Boston Symphony Orchestra of 100 pieces at its fourth appearance here Sunday afternoon in City Theatre, thrilled an audience which engaged every seat. At once an entertainment and inspiration, it cast one into the mood to reflect on the finer things of life, especially during Brahms' Symphony No. 1 with its wonderful tonality and effects.

Of course, Pierre Montoux, conductor, who was making his final appearance here as he is soon to leave the organization, was the real centre of interest but perhaps no more remarkable tribute has been paid to any artist to appear here than to Frederic Tillotson—a genius in his chosen line, the piano.

Again and again, in response to the tremendous clamor from the inspired audience, he appeared to acknowledge the praise, while he received an uncommon tribute from conductor Montoux, a clasp of the hand in mid-stage. Mr. Tillotson's handling of the piano during Schubert's "Wanderer Fantasy," arranged by Liszt, well deserves the use of superlative terms for it was a remarkable exhibition of pianistic ability.

It was a representative audience—that is, practically every musician and vocalist in the district was present. And the persons most intimately acquainted with what is good and what is mediocre music, acclaimed the louder. Mayor and Mrs. William A. Sullivan's party were prominent, occupying a main floor box.

The musicians made the trip here in a special train from Boston, arriving shortly after 2 o'clock.

Tillotson An Artist.

Mr. Tillotson, a young man with admirable stage presence, made his only appearance in the next offering, Schubert's "Wanderer Fantasy," arranged for pianoforte and orchestra by Liszt. Combined with a technique equal to that of the masters now before the public, he has a touch and musically interpretation as distinctive as his own personality. When his fingers flash along the keyboard the flight is too rapid for the eye to follow—as a server retains only an impression of clashing hands and a melody such as only a great artist is capable of producing. Mr. Tillotson received a memorable tribute. Again and again he was recalled, the audience being hopeful of an encore, but the programme would not permit it.

The number was a triumph alike for Mr. Montoux and the pianist. Pelottian Dances from the opera, "Princes Igor" was the concluding selection by the orchestra. These dances form the final of the second act of the opera. In the opera, with some of the dances, a choral song is joined. In the introduction, the oboe supported by harp and violincellos plays the melody of the women's chorus. Then follows a "dance of savage men, allegro vivo, with a lively tune for clarinet with which the former song is joined. Then follow other dances, each with distinctive themes.

At the conclusion of this brilliantly rendered composition the concert was brought to an end, after Conductor Montoux had returned several times to recognize the sustained applause of the audience.

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HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

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HARMONY

(Continued)

Part Writing

There are a few other matters that must claim our attention for a moment, since they appear to have a direct bearing on tune making. First, the question of what is known as part writing. Harmony includes two clearly distinct features: chord successions, and the parts or voices which constitute these chords. Most harmony study really concerns itself far more with part-writing than it does with chord progressions. It sets up rules for the progression of voices under certain fixed conditions, and leaves the selection of the harmonies themselves to the taste of the student. This system of voice-leading has even been applied to the writing of melody.

The question is: How and when has it anything to do with the making of tunes? The answer is: That in the great majority of cases it has nothing whatever to do with tune making. The tune is built upon a certain harmonic succession, which is, generally subconsciously, in the mind of the composer when the tune is written or conceived. After the tune is complete the design of the accompaniment is worked out—and may be worked out in various ways according to the skill of the arranger without injury to the tune, provided the original basic harmonies are not sacrificed to it. Part-writing, from this point of view, is of no importance to the tune maker.

But there is another phase of the matter. Some tunes depend for their significance upon the moving parts as well as upon the basic harmonies. In Ex. 26 is shown a tune by Sullivan, the first two bars of which belong to the tonic harmony (or perhaps tonic, sub-dominant, tonic), but are written with passing chords and moving voice-parts, which give it a significance and meaning which would not be felt were the simple basic harmony, the chord of C, alone used. The effect of the moving parts is to slow up the tempo, and to place a much stronger accent on each note than would otherwise be there, which also has the effect of suggesting a staccato.

Ex. 26



Such melodies are undoubtedly conceived with the moving parts. The same is true of the succession of sixths and passing chords in Softly Now the Light of Day, though it is built upon the simplest of basic harmonies. (Ex. 27.)

Ex. 27

Softly Now The Light of Day - Weber



The importance of this is that, even in such tunes, the harmony, i. e., the basic harmony, touches upon only the tonics and dominants and their alterations. The harmony is no more complex than that of the most ordinary of popular songs. Wherever possible, the bass remains unchanged, which naturally expresses the unchanged basic harmony and makes it more obvious than if the bass were constantly moving about. The apparently altered chords at the beginning of this tune consist only of passages in sixths, which, like passages in thirds, constitute the principal stock in trade of popular writers and makers of folk-songs. In the chord at the beginning of the second bar, which is a diminished seventh, the sharp notes (F sharp, D sharp) are lowered sixths from G-E. (Compare Ex. 7c.)

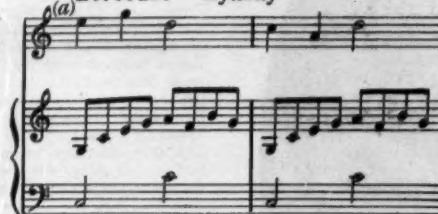
Passing Chords

The sustained bass supporting moving chords is generally known as a pedal bass because of the habit organists have of holding a foot on a pedal note while their hands "wander idly over the keys." For the production of passing chords of all sorts a pedal bass is very convenient but not very useful. It soon becomes tiresome, and renders the passing chords too obvious. It is well for the tune writer to know that his tune is written upon slow-moving basic harmonies, but in actual arrangement the pedal bass is to be avoided. It is useful in Cradle Songs and quiet pieces, and has been used by Chopin, Ilynsky, Hauser, Barnby and many other writers to give the swaying effect. (Ex. 28.)

In Ex. 28a-b the tonic and dominant are seen to alternate, and the dominant may probably be considered a passing chord in both cases. In Sweet and Low, the second chord is the same as the diminished seventh in the second bar of Ex. 27. The last chord in the second bar is a passing sub-dominant, of which we have already had frequent examples. (See Ex. 9.) The key changes to G at the next bar, the apparent tonic being the sub-dominant of G—actually an altered chord as indicated in cut. (See Ex. 24.)

Ex. 28

Berceuse - Ilynsky



Cradle Song - Hauser



Sweet and Low - Barnby



The student must remember that we are not teaching harmony. That is not the object of these analytical remarks. Their object is to force upon the attention the basic essentials of tune-harmony, and also, if possible, to free the mind of the student from the oppressing burden of the belief (so common) that simple tune-harmony is complicated or difficult.

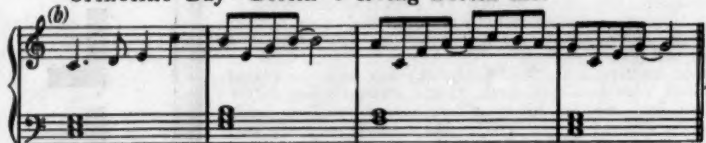
Passages descending from C (C-B-A-G) are very common and are often set to altered chords, a few of which may well be given because they are likely to confuse beginners. One, already quoted, where the descending passage belongs alternately to tonic and dominant, will be found in Ex. 10b. Others are given in Ex. 29.

Ex. 29

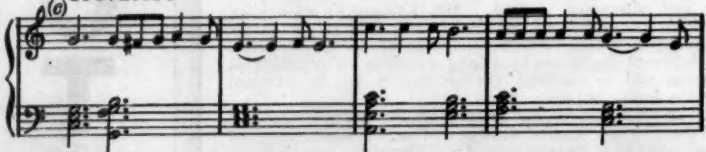
Midshipmite - Adams



Crinoline Day - Berlin © Irving Berlin Inc.



Trovatore



Tschaikowsky
Song without words



The Midshipmite is in the key of C, not A minor. The A minor chords at the beginning are mere passing chords. It is a variant upon the harmony found in the other examples—tonic of C major with a passing sub-dominant. The great majority of melodies and passages descending in this manner from C are harmonized with the tonic, without passing chords. In Crinoline Days the composer has made use of the passing harmonies in broken chord rhythms, and in the Tschaikowsky Song Without Words the sub-dominant is given a certain prominence, but is no less a passing chord, as in Ex. 9.

Ex. 29b, Crinoline Days. Irving Berlin. Copyright by Irving Berlin, Inc. Used by special permission.

(To be continued next week.)

Modern Russia Feature of Composers' League Last Concert

The last concert in the League of Composers' series this season will take place at the Klaw Theater, Sunday evening, March 23, the date having been postponed because of delay in the arrival of several scores from Europe. The program will be made up entirely of premier American performances and will bring forward one young composer, none of whose works have been heard here before, and several others who are barely known on this side of the Atlantic. The program includes a group of Russian moderns, an Italian, a role and Frenchman.

Stravinsky's *L'Histoire du Soldat*, a chamber orchestra piece well known in Europe, will make its American debut at this concert. The work is for seven instruments and will be conducted by Chalmers Clifton, conductor of the American Orchestral Society and a member of the League's executive board.

Songs of Michel Gniessin will introduce the work of this young Russian to America. Gniessin is known abroad especially for the remarkable setting to music of a drama by Euripides. The third sonata for piano by Nicolas Miasowsky will complete the Russian group.

A string quartet will be played, the work of Alexander Tansman, a young Pole still in his twenties, whose talents have been enthusiastically recognized during the last two seasons in Paris and other European capitals, where his compositions have been widely played. The quartet is in manuscript.

Franco Alfano, considered by Italian critics to be one of three leading composers in their country today, will be represented by a group of songs.

Finally the "Six" will have a place on this program in the *Rhapsodie Negre* of F. Poulenc. The work is for chamber orchestra and a voice which takes part in the third movement.

Elda Vettori's Santuzza Highly Praised

Elda Vettori, the young St. Louis soprano, who made such a hit in her operatic debut at the Century Theater last September as Santuzza in *Cavalleria Rusticana* with the San Carlo Opera Company, has been singing on the road with that organization and winning success wherever she has appeared. During the week of March 24, when the organization appears in her native city, she will sing no less than three times.

In Springfield, Mass., where she appeared as Santuzza, the *Daily Republican* said: "She is a great addition to the lyric stage. Her voice is full, almost massive and has great expressive power as well as brilliance." The *Union* of the same city said: "As one listened to Vettori and saw her superb acting, she was not overshadowed by images of any of the famous Santuzzas. Her voice is thrilling, her acting remarkable." The *Springfield Daily News* wrote: "Vettori disclosed a splendid voice of range and power, a finished technique, and a sense of dramatic values both as regards the music and the histrionic demands of the role of Santuzza. She was absolutely in character at all times, and her mobile and expressive countenance, never once distorted by the effort of singing, reflected each passing emotion with artistic fidelity. In all her moods she was ap-

pealing, nor did she utter a false note, nor fail on a single one. She stood head and shoulders over all the female singers of the company who have been heard at Court Square since Monday."

The Novello-Davies Artists' Choir Forming

Rehearsals are now in active progress for a series of concerts of choral works, new and old, under the direction of Clara Novello-Davies, the distinguished Welsh teacher and conductor, to be given in a New York concert hall this spring and autumn on dates to be announced. A choir of sixty picked artists in ensemble will participate, with internationally-known soloists. Unusual programs of fine choral and part music will be given, and these will be the subject of a later announcement in printed form. The net proceeds of this work will be devoted entirely to the furtherance of the studies in New York of talented young aspirants for vocal careers.

Mme. Novello-Davies has offered her home for auditions and rehearsals of voices. Andres de Segura, formerly of the Metropolitan Opera Company, is chairman of the audition committee, on which Frieda Hempel, Marguerite d'Alvarez, Clarence Whitehill, Deems Taylor, H. O. Os-good, and other well known artists and musicians will serve.

Those desirous of availing themselves of Mme. Novello-Davies' leadership should write briefly of their voices, training and willingness to rehearse, to the secretary, The Novello-Davies Artists' Choir, 15 West 67th Street, New York City.

Bachaus to Play Herzog Compositions

On his next New York recital program, William Bachaus will play two compositions by Sigmund Herzog. These pieces are two poems entitled *Tribulation* and *Submission*.

"I am playing these new works not only because they are worth performing," says Mr. Bachaus, "but also as a slight tribute to a man who has done so much to alleviate the suffering of many of my colleagues abroad."

In response to many requests, Mr. Bachaus will also include Liszt's *Don Juan Fantasia* and a special group of Chopin studies on this program.

Flesch with Boston Symphony

Carl Flesch is to be soloist with the Boston Symphony Orchestra on March 21 and 22, and will be heard later in the season with the Chicago and Cincinnati orchestras. He has also appeared this season with the Philadelphia and Philharmonic orchestras and the Philharmonic Society of Philadelphia, and has already been engaged for next season by the St. Louis and Minneapolis orchestras. His season next year will be limited to fifteen dates, many of which are already booked.

Vreeland to Sing for Ridgewood Society

Jeanette Vreeland has been engaged to sing for the Cecilia Society of Ridgewood, N. J., on May 2. The late spring time for this popular soprano is being rapidly filled and she has been booked for many festivals in May and June.

HOW THEY LOOKED THEN—



HAROLD BAUER

as he looked thirty-two years ago just when he was beginning his career. It will be news to many people to know that Harold Bauer started out to be a violinist. He made his debut at the tender age of ten and for nine years played throughout Great Britain. It was Paderewski who, in 1892, advised him to give up the violin for the piano. His debut as a pianist was made in 1893.

Borovsky Again Plays to Crowded House in Paris

Borovsky, on the occasion of his second recital in Paris on January 14, again played to a crowded house and a most enthusiastic and appreciative audience. He then left for Berlin to play in two concerts, and from there to Leipzig for two recitals.

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Cleveland Institute Notes

Cleveland, Ohio, March 1.—Every phase of music studied at the Cleveland Institute of Music was illustrated in the second public student recital of the school, at the Hotel Statler, February 29. The method in which recitals are conducted at the Institute sets the school apart from the usual conservatory. Groups of students are never drilled in spectacular playing merely for the purpose of giving public performances. Instead, informal monthly student recitals are held at the school for students, faculty and any friends who care to attend. Each program is carefully planned and shows the various courses given at the school and the different grades of development. Two or three public recitals, similar to the monthly student recital, are given during the year. The program offers an opportunity of judging methods and results.

William Quincy Porter, viola teacher at the institute, was introduced as a composer at the last recital. A prelude for string quartet by him was played by the student string quartet, and Mr. Porter himself interpreted his "Go to Sleep, a plantation song." Cleveland is encouraging its young composers, for the last recital also included two songs, still in manuscript, by Douglas Moore.

Three members of the Institute faculty gave a radio recital, broadcasting over WJAX, February 26. Ruth Willian, violinist; Rebecca Haight, cellist, and Ruth Edwards, pianist, played the Haydn trio in C major.

Ernest Bloch, distinguished composer and head of the Cleveland Institute of Music, gave a lecture on his sonata for violin and piano, February 24, at the Museum of Art,

Cleveland. This was the first opportunity that Cleveland had to hear the work, finished just after Mr. Bloch took up his residence there. Andre de Ribapierre and Beryl Rubinstein played the sonata. H. D.

Jeritza Tours Next Season 90 Per Cent Booked

Jeritza's fall and spring tours, 1924-25, are ninety per cent. booked, with the season still young. Among cities to be visited are the following: Baltimore, Montclair, Reading, Bangor, Portland, Toronto, Boston, Detroit, Chattanooga, Atlanta, Dayton, Youngstown, Pittsburgh, Houston, Tulsa, Kansas City, Chicago, Minneapolis, Denver, San Francisco, and other coast cities.

The Metropolitan Opera at Rochester

Arrangements have now been completed for appearances of the Metropolitan Opera Company at Rochester, N. Y. There will be two performances at the Eastman Theater, the first on Monday evening, May 5—Gounod's Faust, with Chaliapin, Edward Johnson and Mme. Alda; the second on Tuesday evening, May 6—La Boheme, with Martinelli and Bori.

Enesco Sailing

Georges Enesco was one of the soloists with the Beethoven Association in the concert given in New York on March 10. This was Mr. Enesco's last appearance this season, as he is sailing for Europe on March 15. Next season, Mr. Enesco will return for his third American tour.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

The American Academy in Rome—Competition for a Fellowship in musical composition, unmarried men, citizens of the United States. Manuscripts must be filed with Secretary of the Academy by April 1. For application blank and circular of information, apply Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

New Jersey State Hotel Men's Association—\$150 to lyric writer and \$150 to composer of "booster" song to exploit New Jersey. Contest ends April 1. For further details address Victor Jacobi, Lennox Hotel, Newark, N. J., or the MUSICAL COURIER.

Southern Choir and Choral Competition—To take place at Converse College, Spartanburg, S. C., on April 12, for amateurs residing in South Atlantic States. Apply for entry blanks before March 15 to the Director, Converse College, Spartanburg, S. C.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars, apply to Mrs. T. F. Plummer, Andalusia, Ala.

San Antonio Musical Club—Compositions for chorus, song cycle, duet, anthem and piano—prizes \$100 and \$50 for each. \$100 for violin or other strings, solo or ensemble, composition. Manuscripts must be sent by April 1 to Mrs. J. W. Hoit, 321 W. Craig Place, San Antonio, Tex.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond Ave., San Antonio, Tex.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Estey Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. Also \$200 scholarship in second annual music memory contest in Ohio; finals held in Columbus, March 29. For application write Bernet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Lindsborg, (Kan.) Messiah Festival—Prizes for piano, organ, violin, voice, expression and girls' glee clubs in cash and scholarships. Competition takes place April 14-19. For application blanks write Dean Oscar Lofgren, Bethany College, Lindsborg, Kan.

Swift and Company Male Chorus—Setting for men's chorus with piano accompaniment to The Singers by Longfellow or Shakespeare's Blow, Blow, Thou Winter Wind. \$100 prize. Manuscripts must be sent before June 15 to D. A. Clippinger, 618 Kimball Bldg., Chicago, Ill.

Louise Stallings' Many Engagements

February 28, Louise Stallings gave a recital in Batavia, N. Y., dedicating the new auditorium in the high school. Her program consisted of songs by Sgambati, Guarneri, Fourdrain, Ferrari, the Osman Song cycle by Lehmann, and songs by Tours, Bliss and Uterhart. March 3 Miss Stallings sang in joint recital with Charles Cooper at the Lyric Theater, Baltimore. March 9 she gave a program of modern Italian songs at St. Marks-in-the-Bowery. March 10 she gave a joint recital with Lewis Richards, harpsichordist, in Summit, N. J., and on March 19 she travels westward for a recital in Alton, Ill.

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According to Annie Louise David, "every harpist has, sometime in his career, been asked this terrible question: 'What would you do if your harp did not arrive?'" If "Perfect Peace" had hitherto reigned supreme, that awful thought would present itself now, with redoubled possibilities, she insists. Going deeper into the subject of her experiences, the artist added:

I had given a recital in a music college in Georgia. The next engagement was in Savannah. There was only one train that would reach Savannah in time, so I was more than usually careful to ascertain that the harp would surely be put on that train. In fact, to be even more certain, I "bought" every porter in sight, so that I would not miss the right one! I followed the harp to the baggage car, and saw one end of it properly placed in the car, and had every reason to suppose that the other end would immediately follow. At the request of the conductor, I stepped on. As the train pulled out of the station, I saw, to my amazement, the harp calmly reposing on a truck! I grasped the situation and the bell cord at the same time. The conductor rushed in, as the train came to a violent stop, demanding in not the sweetest tones imaginable "Who in — stopped this train?" "I did," I said. "Madam, don't you know that it is a State's Prison offense to stop a train?" he angrily shouted at me! I replied, in a somewhat agitated manner: "Well, you can put me in State's Prison if you want to; I'd be as well off there as I'd be in Savannah without my harp. So you will save time, if you back this train into the station and put my harp aboard!"

The usual crowd collected to take part in the controversy—some for, others against. However, he finally ordered the train backed, and demanded of the astonished porter why he had not put the harp in the baggage car. The porter said: "We don't try ter git dat music-box inter de baggage car, but de car, sir, she was full up!" Thereupon, the full wrath of the conductor exploded, and he ordered him to take out all of the baggage if necessary, only to put the lady's harp in and let the train go on. "How do you think the lady can play a harp in Savannah, if they ain't no harp there?" (I waited to be sure that my trunk did not come out, as I wouldn't be much better off without my clothes!)

The only time it really did go astray was when I was booked to give a recital in Bennington, Vermont, and through the error of the baggage department it went to Burlington, Vt., instead. When the audience had assembled I explained the situation to them and gave them a piano recital instead, telling them, if they would come back the following night, their tickets would be perfectly good for a harp recital.

Those of you who have seen the beautiful Greek Theater in Berkeley, Cal., will understand me, when I say that the privilege I had in playing there was the most inspiring in all my experience. The acoustic properties are perfect in this vast open air theater—that seats 10,000 persons! It is surrounded with huge eucalyptus trees, that, I am sure, must touch the sky. As I was playing a harp solo that was supposed to imitate the wind sweeping through the trees, a gentle little summer breeze came up, and rustled the leaves all about me. It was almost spiritual in its awe-inspiring effect, and I felt as though I were playing a duet with Nature.

One of the most interesting incidents in my travels was the farewell tour of the great French actress, Sarah Bernhardt. I was harp soloist with her for 170 concerts. Just to know such a wonderful woman in a privilege that I shall always treasure. Such personality and such marvellous vitality is almost inconceivable except to one who has known her. While she was waiting to go on the stage for one part, she would often be studying another part with the manuscript on the dressing table in front of her! She never wasted a moment of time, and her example was worth a great deal to those associated with her. Some time soon I am going to write many interesting incidents of my trip with her.

Rita Hamsun Gives Song Recital

Rita Hamsun, an artist pupil of Tofi Trabilsee, the well known New York vocal teacher, was heard in a song recital at Carnegie Music Chamber, Carnegie Hall, March 4. The program contained arias from Der Freischütz, L'Africana, Tosca, Carmen, Norma and Madame Butterfly, besides unhackneyed songs by Isouard, Schubert,

Franz, Florescu, Milano, Linaru, Bizet, Bellini and Puccini. Miss Hamsun disclosed a dramatic soprano voice of admirable range and volume. It has a quality well suited to songs of the dramatic type and she succeeded in pleasing a large audience with her vocal skill and carefully considered interpretations, which showed excellent training under Trabilsee. Miss Hamsun has a charming stage presence and was the recipient of many flowers. Hamilton Orr provided effective accompaniments.

Mme. Leschetizky to Tour America Next Season

Mme. Marie Gabrielle Leschetizky is coming to the United States next season for a tour under the management of the Wolfsohn Musical Bureau, Inc. Mme. Leschetizky, nee Marie Gabrielle Rosborska, widow of the famous Vien-



MME. LESCHETIZKY

nese teacher, Theodor Leschetizky, comes from an old Polish family and was born at Przemysl in Austrian-Poland. On the paternal side she is descended from a distinguished Roman family, celebrated in art and music. Her grandmother, the sister of Julius Fontana (well known friend of Chopin and editor of his posthumous works), was remarkable for her rendering of Chopin's music. It was therefore not surprising that Marie Gabrielle should show unusual musical gifts in her early years.

Mme. Leschetizky's first teacher, when she was eight

years old, was Louis Marek, a pupil of Liszt. He was enthusiastic and predicted great things for his small pupil. However, the family was opposed to a career for a girl and the only appearances she was allowed to make were at a few charity concerts. She was educated at the convent of Sacre Coeur, where she took up the study of science with eagerness, finally taking her degree in science. After this, music claimed all her devotion.

It was at Vienna (then the social capital of Europe) where her uncle held a prominent government position that she next studied. In spite of the fascinations of court and social life in the capital, Mme. Leschetizky continued her passionate devotion to music and soon began to study with the famous Viennese master, whom she regarded with unbounded admiration. For eight years she was one of the master's most eminent pupils and a brilliant collaborator. In 1908 she married him and continued to collaborate in his work until his death in 1915.

Before 1915 she had already given concerts in the most important European capitals with unvarying success. The interpretation of Chopin was traditional in the family and found its full culmination in Mme. Leschetizky. The magnetism of her striking personality and her artistry placed her at once in the foremost rank of pianists on the Continent. The master's last illness and the war prevented her from appearing in public for some time. After Leschetizky's death, she left Vienna and traveled, giving concerts in Germany, Roumania and Scandinavia. In 1922 Mme. Leschetizky settled in Paris and established there a school to carry on the traditions and ideals of her celebrated husband.

Whitehill in Train Wreck

Clarence Whitehill, the well known baritone of the Metropolitan Opera Company, was slightly injured on Tuesday night, March 4, when the Broadway Limited on the Pennsylvania Railroad, was derailed four miles east of Pittsburgh. Mr. Whitehill, who was on his way to Minneapolis, where he was to appear as soloist with the Minneapolis Symphony Orchestra, was thrown from his berth and had his right hand badly cut by flying glass and the nail torn from his thumb. His hand was dressed and he was able to continue his journey a few hours later.

Gladice Morisson to Spend Summer Abroad

Gladice Morisson, who has become known in America through her interpretations of French songs in period costumes, sails May 1, for Italy on the S. S. Duilio. She will concertize in France, and expects also to sing in opera while in Europe.

She will remain abroad five months and will be accompanied by her two-year-old son, Teddy.

Rubinstein and Gerhardt in Joint Recital

At the fourth concert of the Music Settlement Association series, on the afternoon of March 14 at Carnegie Hall, Erna Rubinstein will introduce to New York a new sonata by Leo Weiner. She will also play a number of smaller works including the Paganini variations on the G string alone. Elena Gerhardt will sing the Schumann Frauenliebe und Leben cycle and a group of Brahms.

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What the New York Critics Said:

NEW YORK TIMES (FEB. 16)

Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring and was warmly applauded by the audience.

NEW YORK AMERICAN (FEB. 16)

She proved to be a skilled musician, with certain powers of technique.

NEW YORK HERALD (FEB. 16)

Her playing had skill and showed taste.

NEW YORK TRIBUNE (FEB. 16)

Miss Adler's performance was that of a thoroughly trained harpist, with due technical dexterity, ability for runs and ornamentation, but also to produce a tone of considerable volume and sonority. She was most cordially received.

NEW YORK EVENING WORLD (FEB. 16)

Miss Adler offered an attractive program and played it in a graceful manner.

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NEW YORK CONCERTS

MARCH 3

Philharmonic Children's Concert

The Philharmonic series of concerts for children was continued Monday afternoon, March 3 at Aeolian Hall. Ernest Schelling, conductor and lecturer, told the crowd of youngsters who assembled to hear the program (and thoroughly enjoyed it) a lot about the woodwind instruments of the orchestra, and about the composers who wrote the pieces that were played to illustrate the points of the lecture. The program began with Roger Quilter's Children's Overture, built on nursery tunes, and later offered solos by T. Cella, harp; S. Bellison, B flat clarinet; E. Roelofsma, E flat and bass clarinets; H. Kohon, bassoon, and O. Modess, contra-bassoon. The orchestra concluded with two movements from Haydn's Farewell symphony. The other composers represented were Schuecker, Bellison, Schubert, Brahms, Weber, and Handel.

Philharmonic String Quartet

A large and appreciative audience attended the second and last subscription concert of the Philharmonic String Quartet,

given on the evening of March 3 at Aeolian Hall. The personnel of this organization of musicians is comprised of Scipione Guidi, Arthur Lichstein, Leon E. Barzin and Oswald Mazzucchi. In a program made up of three numbers, they managed, for a period of two hours, to hold their listeners spellbound with the sheer beauty of their playing, tonal blending and splendid shading. Sandwiched between the Mozart quartet in B flat and the Brahms quartet, opus 51, No. 2, was that of Pick-Mangiagalli, opus 18. The pleasure accorded by these three exquisite movements was phenomenal, the ariette in particular being marked by a delightful interpretation, delicate coloring and harmonious accord. Owing to the length of the program there were no encores, but the encouragement of the audiences was such that the quartet could have easily responded with another equally as lengthy selection.

MARCH 4

New York Philharmonic: Percy Grainger, Soloist

The Philharmonic Orchestra, under Willem Mengelberg, filled the Metropolitan Opera House to capacity on March 4. Mr. Mengelberg offered two orchestral numbers, opening the program with the overture to Oberon (Weber) and closing it with Tchaikowsky's symphony No. 6 (Pathétique), in B minor, opus 74, which, for its perfection of presentation, color, fervor and pathos, will long and favorably be remembered by those in attendance.

Percy Grainger, who was soloist, played the Grieg A minor concerto, opus 16, as only he can play it. This work was played by Mr. Grainger a short time ago at one of the State Symphony concerts, when the press employed superlatives in writing of his performance; but despite this, he infused in his playing a warmth and intelligence at this last performance which bordered on the miraculous. That he charmed his hearers with his inspired performance was apparent, for he was recalled eight times. Mr. Mengelberg assisted the soloist admirably in the orchestral accompaniment.

Mendelssohn Choir and Philadelphia Orchestra

Beethoven's ninth symphony and ecclesiastical choruses by Palestrina, Byrd and Bach, formed the program of the concert at Carnegie Hall by the Philadelphia Orchestra and the Mendelssohn Choir of Toronto. Leopold Stokowski conducted the symphony (given with the choral finale) and H. C. Fricker led the other works. The solo quartet in the Beethoven finale consisted of Mabel Garrison, Merle Alcock, Paul Althouse and Royal Dadmun.

Stokowski knew his score thoroughly, and proved it by bringing out with the utmost care and correctness all the tempestuousness of the first movement, the beauty of the adagio, the rather heavy romping of the much discussed Scherzo, and the massed might of the last movement, Beethoven's not altogether successful vocal setting of Schiller's Ode to Spring. Stokowski never has demonstrated more conclusively his right to be classed with the most gifted of the conductors, and his players reflected the authority and magnetism of their leader by giving a performance of magnificent effect.

The Mendelssohn Choir was not impeccable in all respects, but nevertheless it gave the hearers much chance to admire and to enjoy. The slips were technical, and so far as concerned tone production, enunciation, and perfection of the phrasing line, no loophole for criticism was left open by the famous Canadian visiting body.

The soloists have rather thankless tasks to perform in this Beethoven songburst, but they did them well. The quartet was most carefully selected, not only for fine quality of voice, but also for unquestioned musicianship. The inspiring result justified the choice.

The Tollefsen Trio

The Tollefsen Trio—consisting of Augusta Tollefsen, pianist; Carl H. Tollefsen, violinist, and Paul Kefer, cellist—gave an enjoyable recital at the Town Hall, New York, March 4, which, judging by the undivided attention and the enthusiastic and persistent applause, showed how greatly the efforts of the artists were appreciated. They seemed to be at their best, threw their very souls into their playing, and their years of service together caused the ensemble to be wonderfully effective. The Georg Schumann number might be mistaken for the composition of the great master, Robert Schumann, for it well compares with his; this Georg Schumann did credit to the name! The artistic rendition brought out its beauty and delightful effects to advantage, and the composer showed that he had ideas of his own in thematic treatment. The trio, opus 15, G minor, by Sme-

tana, showed its Bohemian characteristics; it was played in honor of the Smetana centenary.

Mme. Tollefsen in her solo pieces proved herself to be the true artist in every sense of the word—in poise, concentration and flexibility of touch. They were Saint-Saëns' allegro appassionata, Ole Olsen's Papillons, Etude de Concert (de Schloezer), and paraphrase on Strauss' Artist's Life (Paolo Gallico), given for the first time in New York. Mr. Gallico was present and shared honors with the pianist, who did such fine work in his transcription. Indeed, the very hearty recalls led one to remark on the plainly discernible affectionate attitude of the audience, made up of Tollefsen and Gallico adherents. Her encore numbers were Arabesque (Leschetizky), and Soaring (Schumann).

Walter Leary and James Breakey

Walter Leary, baritone, and James Breakey, pianist, were heard in a joint recital at Aeolian Hall, March 4. Both artists pleased a good-sized audience.

Mr. Breakey opened the program with a group of solos, including Mozart's Pastoral with variations, Beethoven's Country Dances, a Chopin impromptu (op. 36), and Raff's Rigaudon. Mr. Breakey is a pianist with excellent technical equipment; he plays with unusual surety and accuracy, clarity and energy. Variety of mood was found in a rhapsody by Dohnanyi, a Medtner Idyll, Debussy's Poissons. D'Or, the Rachmaninoff G minor prelude and a lesser known Liszt Hungarian rhapsody, No. 8. Again brilliancy, marked rhythmic feeling, and vigor were the outstanding characteristics, but there was also warmth of feeling in the Dohnanyi rhapsody and good tone and coloring in the Medtner and Debussy numbers.

Mr. Breakey disclosed a baritone voice of pleasing quality and admirable diction. Handel's Where'er You Walk was smoothly given, and Schubert, Wolf and Strauss songs followed. A second group included two French songs—Lully's Bois Epais and Saint-Saëns, Aïmons Nous, delivered with warmth of feeling and dramatic style. Griffes' An Old Song Resung, Deems Taylor's Rantin' Robin (Old Scotch) and Grieg's Eros completed his numbers, all being interpreted with sincerity and good effect.

Both artists were most cordially received and gave several encores. Carl Deis played artistic accompaniments.

Flonzaley Quartet

The Flonzaleys played Brahms, Bloch and Schumann at their Aeolian Hall concert, March 4, and Bloch, in new pieces for quartet, proved to be highly amusing. That these interesting and delightful little fantasies will be successes, cannot be doubted. There are four of them, three

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Consensus of opinion from the Philadelphia, Pa., Morning Ledger, Evening Ledger and Bulletin:

"An undertaking the more commendable when it is accomplished so well—has a tremendously powerful voice and he employs it with musicianly intelligence and undissembling sincerity of feeling—the recital was certainly one of the most interesting that has been heard in this city for many seasons—his method of entertainment varies from the usual recitalist, between the songs he chatted about Beethoven—there is melody of all kinds in them and emotional feeling of the deepest kind—to the concert goer interest out of the ordinary."

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called *Paysages—Landscapes*—with separate titles: *North*, *Alpeste*, *Tongatabou*; and *Night*, a poem for strings. The three *Landscapes* were played from manuscript and had their first public hearing. The most entertaining of them is *Tongatabou*, which one might well assume to mean, really, *tango taboo*. It is a regular South Sea Island *Hula-hula* in humorous paraphrase. All of these Bloch works are highly colored, with as much orchestration as is possible with a quartet, and the musical invention is of a high order. The Brahms was the quartet in B flat, op. 67, and the Schumann in A major, op. 41, No. 3, beautifully played and greatly enjoyed.

MARCH 5

American Music Guild

The American Music Guild continues its efforts to make American music known to Americans, and a goodly sized audience was present at the latest concert of the Guild at Town Hall, March 5, and was enthusiastic in its applause. The program consisted of a sonata in G for violin and piano by Albert Stoessel, finely rendered by Hugo Kortshak and Francis Moore, an excellent work which does honor to the American school; *Triptych*, three pieces for piano by Rosalie Housman, brilliantly played by Ashley Pettis, works full of beauty spots but not altogether satisfactory in their whole, the form and continuity being somewhat defective; four poems for voice, viola and piano, by Loeffler, given adequate rendition by Delphine March, Hugo Kortschak and Francis Moore—songs in Loeffler's early style, the style to which he owes his fame, influenced by the French school (his native idiom) and based upon poems of Verlaine and Baudelaire; and a sonata for violin and piano, E flat, by Harold Morris, put forward with vigor and skill by Maximilian Pilzer and the composer.

Adele Bliss

On Wednesday evening Adele Bliss, French soprano, sang before an interested audience which, despite the inclement weather, was of unusual size. The recital, in which she had the assistance of Frank Bibb, was given in costume and proved to be an altogether delightful event. Although Mme. Bliss' program was mainly in French, her opening series consisted of modern songs by Rachmaninoff, Tchaikowsky, Watts, Bassett and Josten. These were given a particularly charming rendition. Among the French selections which rounded out the evening's program were Fauré's *Rencontre*, Saint-Saëns' *Pourquoi Rester Seule*, Bemberg's *Chant Hindou* and the ever popular *Gavotte* from *Manon* which in this case was given a particularly colorful interpretation. Groups of pastourelles and five *bergerettes* by Weckerlin followed. Mme. Bliss has a delightful soprano voice which she uses with taste, displaying lovely tone quality and flexibility.

The audience was exceedingly enthusiastic over her performance and demonstrated its delight with hearty applause. Mr. Bibbs was a sympathetic accompanist.

Mendelssohn Choir and Philadelphia Orchestra

The second evening (March 5) of the Mendelssohn Choir's appearance here was devoted to a miscellaneous program, which began with Palestrina's motet, *Surge Illuminare*, for double choir, a capella; then came four movements from the Bach B minor Mass. After this followed Purcell's *Nymphs and Shepherds*; a madrigal by Bennett; Stanford's *Blue Bird* (repeated); two part songs for women's voices by Gustav Holst (*Now Sleeps the Crimson Petal*, and *Hymn to the Water*); two Dvorak numbers for male chorus; Ravel's *Three Pretty Birds*; Geoffrey O'Hara's arrangement of *Annie Laurie* and, to end with, the *Polovetzian Dance* and Chorus from Borodin's *Prince Igor*.

This program gave the choir an opportunity to show everything it could do—and there was very little indeed that it couldn't. Some of the singing in the Bach Mass extracts was truly magnificent. As the singing of the chorus has been reviewed in detail in connection with the preceding concert there is no need to repeat here. The Holst numbers, new to New York, are well made, but not particularly impressive on a first hearing. The *Hymn to the Water* had a light orchestral accompaniment and was notable for ingenious handling of 7/4 rhythm. Stanford's *Blue Bird* had an astonishingly modern turn for a composer of his talent and respectability, ending, as it did, on the sixth of the key, sustained by the sopranos without harmonic support of the rest of the choir. It pleased the audience so much that it had to be repeated. The orchestra had little to do during the evening, its main duty being to play the accompaniments for the Bach and Borodin numbers. Mr. Stokowski did not figure in the program, Mr. Fricker conducting everything.

MARCH 6

New York Philharmonic Orchestra

Carnegie Hall held the usual large audience which attends the Thursday evening subscription series of this popular orchestra, and it seemed that the throng was even augmented because of the presence on the conductor's platform, of Willem Mengelberg, the distinguished Dutch wielder of the baton. His current appearances with the Philharmonic have been more successful than ever, and he now is one of the abiding favorites of the New York concert goers.

In the Dvorak New World symphony, Mengelberg made it especially clear why he appeals to the different classes of orchestral patrons, for he laid bare the structural contents of the work with an analytical clearness that meant much to strictly musical minds, and at the same time he emphasized the melodic, harmonic, and rhythmic beauties of the symphony in such an interesting fashion that they could not possibly fail to please also the less sophisticated listeners. The audience gave the conductor and the players round upon round of applause.

Euphorion, a new "symphonic episode," by Paolo Gallico, the New York pianist, teacher, and composer, proved to be a cleverly conceived and ingeniously scored opus. It is based on an episode from the second part of Goethe's *Faust*, which tells of an attempt on *Euphorion's* (the son of *Faust* and *Helen*) part, to use his golden robes as wings. He, like *Icarus*, of fabled memory, who flew into the sun, also meets disaster in trying to realize his ambition. To illustrate this story, Mr. Gallico has thought of some highly characteristic themes and many appropriate descriptive or-

chestral touches. The "program" is adhered to faithfully and convincingly. The method and manner of the orchestration are modern, but not startlingly ultra modern. Strauss is suggested, rather than Stravinsky, Satie, or Schönberg. There is much purely melodious writing, and the poetical spirit dominates over the philosophical. It is excellent music, and highly interesting, even if not deeply moving, and it deserves further hearings. Of course the Mengelberg rendering helped to accentuate all the eloquence as well as the brilliancy of the score. The composer was compelled to show himself to the audience and to bow several times in response to the prolonged plaudits.

The program wound up with a warm blooded rendering of the prelude and *Liebestod* from *Tristan and Isolde*.

Anna Kwartin

Town Hall was crowded on the evening of March 6 to hear the delightful young soprano, Anna Kwartin, in a recital which comprised versatile groups of songs in a varied number of languages. Beginning with Fesch's *Tu Fai La Superbetta* and Falconieri's *Due Vilanelle*, she concluded her first offerings with the *Cavatina* from the *Barber* of Seville. In the latter, her clear, flexible voice was heard to distinct advantage, the singer doubling the attraction of her rendition by her interpretative ability and a certain charm of manner which was evidenced in the many remaining numbers of the program.

A group of Brahms and Strauss followed, including



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SAN FRANCISCO JOURNAL

Not the least of Miss Steeb's gifts is her dependability in the retention of those traits which first called her to general attention and in the steady acquirement of fine characteristics, which go towards augmenting a born artist. Her work is of the smoothest style, rhythmical and melodious in the sense of her own perceptions, no matter the type or the demands made upon technique. Her reserve adds charm, although it is never at the sacrifice of sincere feeling, which is expressed in a very lovely manner with clarity and abundant coloring. Three encores were added and more asked for.

PHOENIX REPUBLICAN

Olga Steeb plays with splendid effectiveness and musicianship conspicuously without affectation. Her work is convincing, giving to the audience a clear idea of theme at all times in a most satisfying manner.

GALVESTON NEWS

Olga Steeb's touch is mellow, and her technique flawless. Her numbers brought from the audience repeated demands for encores to which she responded graciously. Chopin's "Waltz in G Flat" was given a different meaning as played for one of her encores last night.

CHATTANOOGA TIMES

It is hard not to speak altogether in superlatives about Olga Steeb. One was amazed at the modesty with which she submerged her vivid personality and likewise at the brilliancy with which she emerged to play her numbers. The consummate ease with which she played Liszt's "Concert Etude in D Flat" prevented the ordinary listener from comprehending the extraordinary difficulties in technique it presents. Surprising strength, virility and poise characterized this number.

MEMPHIS NEWS SCIMITAR

Possessing personal charm in abundance and displaying artistic talents that might well be the envy of some who for years have occupied the loftiest pinnacles of fame, she fairly captivated the audience from the beginning to the end of the program. Nothing was more pleasing than the simplicity of her manner and the unassuming naturalness of her playing, for she made the most difficult passages seem mere practice.

LA CROSSE TRIBUNE

Miss Steeb is a masterly pianist. She is absolutely sure of herself and gives an interpretation that rouses one. The Liszt piece is difficult, but you would never have known it, and she gave out the big chords with a power and a sonority that we have rarely heard equalled. In our estimation she ranks very high. We have not heard more than four or five pianists—and those the greatest—that we enjoyed so much, or who had so much to offer.

WINNIPEG FREE PRESS

She has a firm, sure touch, precision, warm tone and interpretative power. Liszt's "Concert Etude" sounded almost too good to be Liszt as she played it. Fascinating rhythms vibrated through the Albeniz "Seguidilla" brilliantly played.

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O Liebliche Wangen and the well known Wiegengied by the former composer, which were as dainty as the personality of their performer. Together with a flute obligato, Miss Kwartin was heard in the Shadow Song from Dinorah, finely rendered and worthy of the profound applause accorded it. In the Russian numbers which ended the program, Rimsky-Korsakoff's Reverie was beautifully and sincerely given, while Moussorgsky's Bed Time created so much amusement it had to be repeated.

Two new songs were programmed as "first time" appearances: Above the Clouds, by Carl Beecher, and Manazucca's Fluttering Birds, which latter selection the singer gave twice in response to the insistent demands of her listeners. Other encores and repetitions were likewise called for and she was recipient of many flowers. Coenraad V. Bos played excellent accompaniments.

The Festival Dancers

At the Neighborhood Playhouse of the Henry Street Settlement, 466 Grand Street, an entertaining program of ballet-pantomime had its premiere on the evening of March 6, consisting of An Arab Fantasia with Arab melodies collected and composed by Anis Fuleihan, and Prokofiev's Buffoon adapted from the Diaghileff ballet repertory. Both works were given by the Festival Dancers.

The Arab Fantasia had no story attached to it but was merely a series of pictures of Arabian life. The first scene was above the river bank and showed people coming and going, singing—or rather chanting—and playing curious music on curious instruments. This was followed by a picture of a Bedouin family on the edge of the desert, and

the games, dances, amusements and love making of the people. Then came a vivid presentation of the city bazaar and finally the interior of a Dervish shrine.

There was music, dancing and singing throughout, and illustrative pantomime. The whole was, presumably, authentic, and embraced many curious and interesting features.

For his ballet, Buffoon, Prokofiev has written music that bears the same relation to real music as the comic sections of our newspapers bear to real art, and the pantomime to which he attached it is of the same nature, real burlesque. It is thoroughly delightful, the whole thing, just harmless, good-natured fooling. Musically speaking, this sort of work does more to "place" modernistic, or cubistic music than all of the writings on the subject put together. For the sake of fun making these discords are perfect, and Prokofiev keeps so close to traditional lines that one knows exactly what he is taking off. Such work should make it difficult for the serious music of the modernists to be taken seriously.

Both ballets were excellently done, the principals being Albert Carroll, Blanche Talmud, Lily Lubell and Dan Walker.

New York Symphony: Rosenthal, Soloist

Rosenthal, Walter and Wagner were the leading attractions at the concerts of the New York Symphony Orchestra on March 6 and 7, and proved efficient not only in assuring a big audience but also in calling forth most enthusiastic applause. The program consisted of Brahms' second symphony, the Liszt piano concerto in E flat, and excerpts from Tristan and Meistersinger. Walter again demonstrated his

skill and inspiration as a conductor not only in the Brahms work but also in the Wagner and Liszt music as well. Of the Brahms he gave a traditional reading, with as much brilliance as the rather colorless orchestration admits of. His restrained treatment of the orchestral parts in the piano concerto was highly commendable and was a genuine aid to the solo artist in his rendition of the work. Best of all were the Wagner selections, given with a loving touch that seemed to come from the heart of the conductor and certainly reached the hearts of his audience. Walter gives the Tristan music a luscious melodic flow and sonority akin to the accomplishment of Toscanini, and the vigor of the Meistersinger overture was striking and soul stirring.

Rosenthal played the rather tawdry Liszt music with splendid fire and force where those qualities were needed, which is often in this work, and with tenderness and melodic beauty in the slow movement. His technical equipment stood him in good stead in the speedy and complicated passages with which the work abounds, all of which he reeled off with perfect ease as a mere bagatelle, and his musicianship, seconded by that of Walter, resulted in a deeply impressive interpretation of the music, which, except for the vigorous principal theme, begins to sound somewhat antiquated.

Soloist and conductor were received with great applause, and Rosenthal appeared and bowed his thanks again and again.

MARCH 7

Jeraldine Calla

Jeraldine Calla, soprano, an artist-pupil of Herbert Witherspoon, gave her debut recital at Aeolian Hall, Friday evening. Her first group included songs by Handel, Boyce, Gretry and Mozart, in which she revealed a voice of good quality, sweet and clear. The aria from Traviata (Ah! Fors e Lui) gave her opportunity to display her vocal skill in coloratura work, but it was in the German and English groups that Miss Calla was at her best. Three Brahms songs and one by Strauss were interpreted with charm. Two old Irish songs, a Gretchaninoff number, an arrangement by Burleigh, and Bemberg's La Fee aux Chansons, were in her last group and in the Bemberg song Miss Calla did the most pleasing work of the evening. There was delicacy, crisp staccato and spontaneity in this. Her diction was always clear.

A pleasing stage presence and an abundance of flowers added to the attractiveness of the recital. A large audience applauded enthusiastically and received encores. Coenraad V. Bos' accompaniments were, as usual, most delightful.

MARCH 8

Metropolitan Museum of Art Concert

The clear sky and bracing air on Saturday evening brought out what was perhaps the largest audience which ever attended any of the concerts given by David Mannes and his excellent orchestra at the Metropolitan Museum of Art. Despite this large attendance the order existing there is worthy of special mention, as a religious quiet exists throughout the rendition of the various numbers.

The audiences, which Mr. Mannes has attracted at these concerts, consist of what may be termed "real music lovers"—amateurs, music students, professional musicians, as well as many in other walks of life. Mr. Mannes has endeared himself to this large body of music lovers by the sincerity of his work and thorough musicianship.

His program on March 8 comprised: March from the suite Picturesque Scenes, Massenet; Academic Festival overture, Brahms; symphony No. 5, in C minor, Beethoven; Nutcracker Suite, Tchaikowsky; Themes and Variations from the C major quartet (Emperor variations), Haydn, as well as Wagner's Prelude to Lohengrin and overture to Rienzi.

Mr. Mannes being indisposed, René Pollain conducted.

Ernest Schelling

On the evening of March 8, at Aeolian Hall, the eminent pianist and composer, Ernest Schelling, gave a recital in connection with the Duo-Art Piano. A crowded house greeted him, following eagerly through a program composed of the organ fugue in C minor, transcribed by Emile Blanchet, and two numbers by Chopin—nocturne in B major and Polonaise in A flat, which comprised his first group. The mainstay of the performance was the rendition of the composer's own Suite Fantastique for piano and orchestra, arranged for two pianos, Mr. Schelling himself playing the second piano accompaniment to his own reproduction on the Duo-Art. The three interesting movements, particularly its lively Virginia Reel conclusion adopted from various well known Southern melodies, delighted his hearers beyond measure. Three Spanish dances by Granados proved such a success that he was forced to add another as an encore.

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In conclusion came the popular Liszt Rhapsodie Hongroise, No. 10, wherein the Duo-Art was again an important factor. The audience was enthusiastic over the splendid musicianship of Mr. Schelling, who completely won all with his genial humor and engaging personality. Encores were demanded and generously given.

John Powell

John Powell, pianist, gave a recital at Aeolian Hall on Saturday afternoon, March 8. His program began with the Beethoven sonata in E flat, op. 31, No. 3. Then came the Schumann Carnival, the third time, by the way, it had been played here within ten days. Mr. Powell is one of those pianists who believe thoroughly in the introduction of good, red blood into Beethoven readings. It was a vigorous, effective reading of the work, though there was plenty of grace and delicacy in the third movement. The Carnival under his hands sparkled with contrasts. His was a romantic interpretation of the familiar work, one that pleased his audience immensely. For the end of the program he gave a brilliant exposition of the Fifteenth Liszt Rhapsody.

For his third and fourth groups he introduced compositions by American writers, first five Moods by George Harris, next, a Chaconne by Bassett Hough, and then a set of ten Birthday Waltzes by Daniel Gregory Mason. None of these compositions, to speak frankly, showed either much originality or inspiration. The second of Mr. Harris's Moods, Andante con moto, was perhaps the best of all, with some decidedly interesting modern touches. Mr. Hough's Chaconne appeared to be the result of considerable industry and the Waltzes by Mr. Mason, while unpretentious, were frankly pleasant tunes that could be listened to once with pleasure. The composers, all of whom were present and responded to applause, were fortunate indeed to have an artist of Mr. Powell's calibre to interpret their works. The audience was very cordial throughout the afternoon and the pianist called on for extra numbers.

MARCH 9

Smetana Centennial

Smetana (1824-1884) was honored by a centennial concert at Town Hall on March 9, a long list of artists taking part in productions of his works. The program consisted of a prologue by Blanche Yurka; Invocation of Libuse from the opera Libuse, and aria from the opera Dalibor, Anica Fabry; piano solos, Marie Mikova; songs, Theresa Prachazka; A Fragment from My Life, New York String Quartet; finale from the first act of The Bartered Bride, polka, chorus and orchestra. The polka was arranged and staged by August Berger, ballet master of the Metropolitan Opera. The dancers were selected from the Young Folks' Clubs. The orchestra was conducted by Karel Leitner.

To the unbiased auditor who has no personal interest in Bohemia or Bohemians, it would seem a pity, and rather surprising, that Smetana's music is not more frequently heard here. It possesses a fine quality and individuality, and displays splendid musicianship. Certainly the piano music as played by Marie Mikova proved to be effective and colorful in the extreme, and the other numbers on the program equally so.

Yet on this program the best of his work is not to be found. For it will hardly be questioned that his most interesting music is to be found in his symphonic work, My Country. That Smetana's centennial has been celebrated here is fortunate, and it is to be hoped that this tentative will result in more attention being paid to this gifted composer.

Balokovic

Balokovic gave his thirteenth recital at the National Theater on March 9 and played for a large audience which greeted him with enthusiasm. When the sixteen recitals of Balokovic, four a week for a month, were announced, a good many people wondered what the result would be. It seemed a difficult task and one that few artists would care to undertake. But the manager of these concerts had in mind to convince people that the artist he was presenting was a worth while player, and he believed that the cumulative evidence would get music lovers interested and bring them to the concerts. And this is exactly what has taken place. Balokovic has proved himself to be a player of such ability that he arouses sustained interest, and he is better liked now than he was at his first recital. In other words, he has won out, and the hearty applause that greeted him at his fourth Sunday evening recital, when he introduced his fourth program, to be repeated during the week, showed plainly enough that he had made a place for himself in people's affections—that people liked him and liked his playing.

His program consisted of a Brahms sonata, a Tchaikovsky concerto, Hughes' Irish Air (repeated by request), Rimsky-Korsakoff's Hymn to the Sun, and Pente's Les Farfades. He was equally successful in the brilliant and fiery concerto and the sustained Irish air, suiting his moods to the demands of the music and maintaining his ease of execu-

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tion and luscious tone throughout. He was accompanied by Miriam Allen.

New York Philharmonic: Ernest Schelling, Soloist

The Sabbath afternoon concert goes at Carnegie Hall had a wonderful treat, because Willem Mengelberg, in his happiest vein (indeed, when is he not?) gave an inspiring and uplifting reading of Beethoven's fifth symphony, and a warmly felt and highly colored rendering of Liszt's Les Preludes, and Ernest Schelling was the brilliant and deep musical soloist in his own work (for piano and orchestra), Impressions From An Artist's Life.

The Schelling composition has been described previously in these columns, and upon further hearing it gains in significance and interest. It is the expression of an imaginative and sensitive personality, sifted through the knowledge and experience of an unusually talented and widely cultured musician. Schelling handles his orchestral writing like a masterful craftsman. He has a strongly developed melodic instinct. His harmonies are modern without making for wilful dissonance. Of course the piano part is a succession of unfailingly interesting pages. Mr. Schelling played his work with fine control of technic and tone, and laid bare the picturesque and poetical meanings of this series of fascinating sketches. He scored a truly monumental success both as a composer and a pianist.

New York Symphony

Bruno Walter finished his second annual engagement as guest conductor of the New York Symphony, at the concert at Aeolian Hall, on Sunday afternoon, March 9. He played a program the principal feature of which was the Mendelssohn Scotch Overture, not heard here in a long, long time. There were a lot of other things, beginning with Smetana's Bartered Bride overture, following with Strauss' Don Juan, and two movements from Schubert's Rosamunde music and ending with the Oberon overture. The only work not well known here was a Little Suite by the Swiss composer-conductor, Volkner Andree. It was well made, attractive music, scored with a practised hand.

There was plenty of applause throughout the afternoon and at the end a long continued round of it, in which the audience expressed its thorough approval of Bruno Walter's stewardship, calling upon him to come out and bow repeatedly.

The Friends of Music

The ninth subscription concert of the Society of the Friends of Music was held at Town Hall on Sunday afternoon last. The orchestra was, as usual, under the direction of Artur Bodanzky. The soloist for the occasion was that splendid artist, Ossip Gabrilowitch, pianist, who played the Mozart concerto in A major. The performance of the orchestra and soloist was delightfully entertaining. There was real brilliancy and beauty in the offering, and it was a genuine treat to hear Mozart played with such deep appreciation and thorough understanding as was evidenced by Mr. Gabrilowitch. It made a profound impression on the large audience and the artist was given a real ovation.

The first number on the program was the Titus overture, also by Mozart, another number heard too seldom and which impressed with its beauty. The next was Mendelssohn's symphony in A major, more familiarly known as The Italian. In this Mr. Bodanzky showed his skill and created many splendid effects in color and nuances.

Isa Kremer

A capacity audience heard Isa Kremer, the "international balladist," at her Carnegie Hall recital Sunday evening. Songs in half a dozen languages—Russian, Italian, French, Yiddish, German and English—comprised her program, and all were given with her accustomed charm, spontaneity and dramatic instinct. Her understanding of various moods, her ability to "get things over" to her audience, her attractive personality and admirable vocal style all contributed to a delightful evening. Her diction was always clear cut and she indulged in her usual effective combination of song and gesture. Besides folk songs, Miss Kremer included on this program numbers by Fourgerolles, Morley (It Was a Lover and His Lass), Paisiello (Chi Vuol la Zingarello), Dargomirski, Schubert (Der Todt und das Mädchen), Delibes and Brockway. She was fascinating in her presentation of all the songs and her audience was unrestrained in its enthusiasm, calling loudly for particular songs, and rushing to the front at the close of the recital for as many encores as the artist could be persuaded to give. And she was indeed generous.

Vladimir Heifetz was a very efficient and artistic accompanist. Sepp Morscher, harpist and Ben Levitzky, violinist, were the assisting artists. They played effectively numbers by Gluck, Rimsky-Korsakoff, Chopin, Schubert-Wilhelmj and Milandre-Burmeister.

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PHILADELPHIA PLEASSED WITH CIVIC OPERA PERFORMANCES

Carmen, Aida, Pagliacci and Cavalleria Given—Yolanda Mero Soloist with Orchestra—Bachaus Plays Before Matinee Musical Club—Galli-Curci Heard—Music Teachers' Association Holds Meeting

Philadelphia, Pa., March 7.—Yolanda Mero, the pianist, was heard as soloist in the Tchaikowsky concerto in G major with the Philadelphia Orchestra on February 29 and March 1. The brilliancy and force of her playing throughout the heavy parts was in marked contrast to the delicacy and depth of her tone in the melodic passages. She completely captured her audience. Preceding Mme. Mero's appearance the orchestra played the Sinfonia Drammatica by Respighi, which made a profound impression. The final place on the program was taken by the Polovetzki Dances from Prince Igor by Borodin.

CIVIC OPERA COMPANY

The Civic Opera Company of Philadelphia and Mrs. Tracy, the president, are to be congratulated upon the excellence of the performances given February 26, 28 and 29 at the Metropolitan Opera House. The first opera presented was Carmen, with Marguerite Sylva in the title role. A bewitching, Carmen was Miss Sylva, while Ralph Errolle was an ardent Don Jose. Henri Scott fitted the role

of Escamillo and delivered the Toreador Song masterfully. Helen Stanley was a sweet-voiced Micaela. The others appearing in solo parts were Alfredo Valenti, Theo. Bayer, Dorothy Boring, Helen Botwright, Giorgio Cehanovsky and G. Benedetti. The chorus, as a result of the work of Alexander Smallens, the director, sang and acted well. The orchestra, composed entirely of Philadelphia orchestra men, left nothing to be desired. The ballet was trained by Ethel Quirk Phillips.

Between the acts, Mrs. Tracy spoke briefly and introduced Mayor Hendrick (honorary vice-president of the Civic Opera Company) who made a short speech in praise of the company's achievements and ambitions for the future.

Aida, presented the second night, was another triumph; Marie Wilkins appearing in the title role to splendid advantage. The cast more than justified expectations, including Leonard Snyder as Rhadames, Henri Scott as Amonasro, Marta Wittowska as Amneris, J. Burnett Holland as the King, Alfredo Valenti as Ramfis, Sara Murphy

as High Priestess and Anthony Mazzeo as the Messenger. A sparkling ballet and the fine chorus added much to the enjoyment, as did the orchestra.

For the last evening's double bill of Cavalleria Rusticana and Pagliacci, in the former Ralph Errolle was again heard, this time as Turiddu. Edith de Lys was a fine Santuzza, while Elizabeth Hood Latta pleased as Lucia. The parts of Alfio and Lola were well taken by Valentine A. Figaniak and Isabel Greimes. The cast of Pagliacci was equally satisfactory, with Ulysses Lappas as Canio, August Ordenez as Tonio, Helen Stanley as Nedda, Albert Mahler as Beppo and James McF Carpenter as Silvio.

MATINEE MUSICAL CLUB

The Matinee Musical Club was indeed fortunate to have Bachaus as its guest artist on February 26 in the ballroom of the Bellevue-Stratford. His program included a Chopin group, four numbers by Liszt, and compositions by Smetana and Delibes-Dohnanyi, with two of his own transcriptions. The club members appearing on the same program were—Maude Holzer Evans, soprano, accompanied by Virginia Snyder; Effie Irene Hubbard and Blanche V. Hubbard in duets for cello and harp; and Ruth Montague, contralto, accompanied by Helen Boothroyd Buckley.

PHILADELPHIA MUSIC TEACHERS' ASSOCIATION

At the meeting of the Philadelphia Music Teachers' Association on February 25, in the Presser Auditorium, Kate S. Chittenden, director of the piano department of Vassar College and dean of the American Institute of Applied Music, gave an excellent address on the practical and impractical in teaching piano. The musical program was provided by Florence Adele Wightman, pianist; Aubrey Cummings, baritone, and Agnes Clune Quinlan, accompanist.

GALLI-CURCI RECITAL

Galli-Curci was heard in recital at the Academy of Music, February 29. M. M. C.

Mrs. Bready's Opera Recitals

Mrs. George Lee Bready is just terminating a most successful season of opera recitals, done in the manner which she has made her own, and no doubt developed out of her own consciousness, for they are certainly different in many features from the average readings and explanations of opera. Mrs. Bready has on her repertory all of the operas now being given, and she presents them so vividly that her audience has no need to know the works to get enjoyment out of them. In fact, one might say with truth that Mrs. Bready offerings are especially destined for those who have no opportunity to hear opera. She gives them so clear an impression of the whole that they should find her offering as good a substitute as there is for the real thing. She recites the libretto with such histrionic ability that none of its emotional quality is lost, and she plays such portions of the music as are essential to its enjoyment and understanding.

Her latest recital was given at the Curtis Lyceum, St. George, Staten Island, and was enjoyed by a large audience.

New York String Quartet Praised

The New York String Quartet is now entrenched as a favorite organization in its own city as well as elsewhere. After its recent concert in Aeolian Hall, the New York Herald reviewer, C. Hollister Noble, remarked: "The quartet has won an established position among chamber music organizations. Its members played with fine simplicity and admirable ensemble—delicacy, refinement and an intelligent regard for significant details rendered their program thoroughly enjoyable."

Summer Engagements for Patton

Fred Patton has been engaged to sing at the University of Florida, Gainesville, Fla., July 16. This date will be in connection with his appearances at the University of Georgia on July 18 and 21. Both engagements will be for music festivals. The popular baritone also recently has been booked to sing with the Pottsville, Pa., Choral Society on April 23.

No Room for Critics at Sousa Concert

Sousa's Band played at the National Theater last night before what was probably the largest audience that ever attempted to visit a concert in the city of Greensboro. Not only were all seats sold, but not even newspaper passes were honored for seats, and it is therefore impossible to report on the quality of the concert.—Greensboro Daily News, March 4, 1924.

Notables Arrive at Great Northern

Mabel Garrison, Loudon Charlton and Helen Stanley, Daisy Jean (cellist), Jean Wiswell (pianist), and Georges Enesco (composer-violinist), are among the recent arrivals at the Great Northern Hotel in New York.

Reading Choral Society

N. LINDSAY NORDEN, Conductor

"The program last evening was devoted in great part to a cappella choral numbers and the manner in which the chorus sang these numbers must have been a literal revelation of the intrinsic beauty of this form of musical art. . . . The particularly noticeable features was the maintenance of pitch by the singers; the precision and directness of attack; distinctness in enunciation; quickness of response to the conductor; and beauty of shading and clearness and correctness of rhythmic markings and a marvelous purity of tone and observance of tonal balance. The concert was a notable triumph for Mr. Norden as a choral director."—Reading Tribune.

"The finished skill which the Reading Choral Society has attained under the direction of N. Lindsay Norden has seldom been shown to greater advantage than at the concert rendered Thursday evening. . . . Four a cappella numbers were sung and gave the best possible proof of the musical ability of the Reading Choral Society and the skill with which Mr. Norden has developed his singers in ensemble work. We cannot pay too high a tribute to the director for the results he has achieved."—Reading Times.

"The chorus did itself proud in the rendition of the a cappella numbers. The manner in which the singers kept to the pitch was a revelation."—Reading Eagle.

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Roxas Artist-Pupils in Recital

Dora Abrams, lyric soprano; Charlotte Horwitz, coloratura soprano; Olga Singer, dramatic soprano, and Leon Carson—four artist pupils of Emilio A. Roxas—were heard in a very interesting concert on Saturday evening, March 1, at Town Hall. The audience, which was very large and enthusiastic, sincerely applauded the soloists and their teacher.

Mr. Carson, who opened the program with *Ombra Mai Fu* from *Xerxes*, Handel, and *Ah Mai Non Cessate*, Donaudy, won admiration for his artistic singing; he later rendered with much charm *Ave Maria*, Kahn; *Miss You So*, Strickland, and *Primavera*, by Tirindelli. Miss Abrams made an excellent impression; her first group contained aria from *Carmen*, Bizet, and aria from *Pagliacci*, Leoncavallo, and following this group she was obliged to give an added number. Her second group was made up of *Pallidi Sogni*, Roxas; *Tes Yeux*, Rabey; *I Shall Know*, Mana-Zucca, and *Russian Romance*, Lenunä, which she rendered delightfully. She again responded with an insistent encore.

Mme. Singer's dramatic soprano of enormous volume, won much recognition. Her first group contained *Pace Mio Dio* from *Forza del Destino*, Verdi; *Vissi D'Arte* from *Tosca*, Puccini, and *Adoration*, Roxas, to which she added an encore. She closed the program with *Manazucca's* fervent and appealing religious song, *Rachem*, as well as one aria and cavatina from *Norma*, Bellini.

Miss Horwitz, who scored the biggest triumph of the

evening, has a coloratura soprano voice of rare sweetness. She presented her numbers delightfully and with artistic finish. She offered two groups, containing *Bimanto*, Toselli; *Caro Nome* from *Rigoletto*, Verdi; *Parla* (waltz), Arditi; *In Zitternden Mondlicht* Wiegand, Haile; *June Fillette*, Weckerlin, and *The Lass with the Delicate Air*, Arne, as well as two encores.

The three ladies were recipients of elaborate floral tributes.

Mr. Roxas, who accompanied the soloists admirably, received his share of the applause, which he richly deserved. In the development of these four singers, Mr. Roxas proved himself a teacher of great merit.

At the conclusion of the program the singers, together with Mr. Roxas, were recalled many times.

Richard Hale Scores with St. Louis Symphony

After the appearance of Richard Hale, baritone, with the St. Louis Symphony Orchestra, on February 12 at New Orleans, the following press criticisms appeared:

Richard Hale, baritone, sang in a very pleasing way the prologue from *Pagliacci*, with orchestral accompaniment. Mr. Hale's voice is a big one of great length and full tone. He gave this number in a thoroughly artistic manner. A later group of songs was given with piano accompaniment and gave great pleasure.—*New Orleans States*, February 13.

Richard Hale, the American baritone, who was the soloist on this occasion, was accorded a rousing reception. Hale did his most impressive work in *Danny Deever*, a song eminently suited to his talents. Mr. Hale drew a vivid picture in this stirring ballad, realizing to the

full its dramatic possibilities and bringing them home with force and conviction. In the three sea lyrics the singer displayed various facets of his art from the infectious lilt imparted to *Deems Taylor's* *Captain Stratton's Fancy*, to the delicate sentiment of *Dobson's* *Cargoes* and the more sombre atmosphere of Ireland's *Sea Fever*, which brought the negro spiritual, *Deep River*, as an encore. With orchestral accompaniment Mr. Hale was heard in a carefully considered rendition of the prologue from *Pagliacci*, in which the *Nido di Memoria* section was most impressive in its lyric intensity. Mr. Hale disclosed a well schooled voice at its best in the middle register, but his singing does not depend so much on vocal glory as on the understanding and dramatic insight with which he approaches his work. The artist scored a decided success, the prologue bringing him a big demonstration.—*Times-Picayune*, February 13.

Gatti-Casazza Engaged for Five Years More

A New York weekly paper having published a report that Mr. Gatti-Casazza would probably be succeeded before very long by his assistant, Edward Ziegler, the board of directors of the Metropolitan Opera Company announces that Mr. Gatti-Casazza has already signed a five-year contract to continue as general manager, the contract not expiring until May, 1929.

Dorothy Branthoover to Sing in Huntington, W. Va.

Dorothy Branthoover, a charming young lyric soprano, will sing in Huntington, W. Va., on March 26. She has had much favorable comment in Eastern cities where she has appeared. Gifted with a lovely voice, Miss Branthoover is an artist-pupil of Oscar Saenger.

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IRENE WILLIAMS



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During the first season, the company was so successful in "*Così Fan Tutte*," that Mr. Hinshaw added "*Don Pasquale*" to their repertoire and it has been given during the present season where the company had already sung "*Così Fan Tutte*." "*Don Pasquale*" is so well known that it needs no introduction to the American public. All who have heard Miss Irene Williams will know how perfectly the role of Norina suits her voice and that in this role Miss Williams is supreme. The cast also includes Mr. Remington as Don Pasquale, Mr. de Hierapolis as Dr. Malatesta, and Mr. McGranahan as Ernesto. The music of the opera gives fine opportunity for display of their voices and talents.

PRESS NOTICES

"*Don Pasquale*" sung before packed house. The performance was a revelation to people who were not acquainted with the work done by William Wade Hinshaw. The presentation, both to the eye and the ear, was impressive. The mounting and costuming were cleverly and beautifully done, and the singing was of a sort not often offered for the enjoyment of music lovers of this city. The outstanding value of a Hinshaw production is educational; especially when sung not only in English, but in intelligible English, it inevitably opens the eyes of many of the hearers to what opera can be, what, in fact, it was originally intended to be. It would be interesting to know to just how many it occurred for the first time that opera may be intensely interesting and amusing, as well as "cultural." Anyhow, that is what "*Don Pasquale*" was.—*Greensboro (N. C.) Daily News*, November 1, 1923.

"*Don Pasquale*" is tremendous hit. Large crowd witness splendid rendition of comic opera. One of the best offerings of its kind ever seen here. The company was in every way a superior one—stage settings beautiful and costuming wonderfully handsome. The singing of the opera in English did not make it lose one whit in beauty. From any viewpoint the opera was a big success.—*Greenville (S. C.) News*, November 2, 1923.

"*Don Pasquale* Music enjoyed by Amarilloans. Music of *Don Pasquale* given last night at the Municipal Auditorium by a William Wade Hinshaw Company under auspices of the Amarillo Harmony Club was perhaps the best heard in any light opera yet presented here.—*Amarillo Daily News*, Amarillo, Texas, February 6, 1924."

November 12, 1923.

"Dear Mr. Hinshaw:

"It gives me great pleasure to give a report of your opera '*Don Pasquale*,' although I realize my inability to make a report of such a marvelous attraction. To say that the opera was a success is not sufficient. From the opening of the first scene until the close of the last the audience was charmed by the music and the acting. All were praising the opera and the players. The Maryville audience is becoming educated to the opera. This is shown by the increase in attendance. The '*Così Fan Tutte*' Company will draw a larger crowd next year, because it has won the people over to the opera. I hope we can secure one of your productions for next season.

Sincerely yours,

"HUGH C. CLABOUGH,

"Maryville College,

"Maryville, Tenn."

February 21, 1924.

"Dear Mr. Hinshaw:

"First I wish to tell you how much pleasure we derived from the recent visit of Irene Williams and her company who sang both '*Così Fan Tutte*' and '*Don Pasquale*' to crowded and breathlessly-silent houses here. Down in the sticks we have so little opera. We are accustomed to the annual visits of the Chicago Opera Company to our neighboring city, Houston, and I will truthfully say that we enjoyed the little company in their charming work more in our small but acoustically good auditorium than the grander effort of the other company in the Houston barn. We shall hope to have them again.

Sincerely yours,

"CHARLES O. STEWART,

"Sam Houston State Teachers' College,

"Huntsville, Texas."

STORY OF THE OPERA

"*Don Pasquale*—Don Pasquale refuses his sanction to the marriage of his nephew Ernesto to Norina, a lovely widow. The old man himself desires to marry, and his physician, Dr. Malatesta, proposes his sister, Sofronia, as bride. Don P. accepts and Norina disguises herself as the doctor's sister and the marriage contract is signed before a supposed Notary. Norina now behaves like one possessed of the devil, and makes life so miserable for the old man that he is delighted when he discovers that he has been duped; he readily consents to the wedding of Ernesto and Norina.



To-day
Levitzki,
still
in
his
twenties,
is a
ripened
magnificent
pianist,
one
of the
Olympians

Chicago American, Dec. 10, 1923

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ST. LOUIS TIMES
Nov. 6, 1923

LEVITZKI A MASTER OF PIANO'S MUSIC

Audience Delights in Brilliant Performance of Beethoven Concerto.

SYRACUSE POST-STANDARD
Nov. 27, 1923

LEVITZKI PLAYS OLD FAVORITES MASTERFULLY

Pianist Proves Pleasing at Morning Musicals, Inc., Recital at Mizpah.

By GEORGE SMITH.
(Professor of Piano, Syracuse University.)

THE TACOMA DAILY LEDGER,
TUESDAY, FEBRUARY 26, 1924

LEVITZKI TAKES CROWD BY STORM

Young Pianist Displays Consummate Excellence in Recital Here

By J. GIBSON STALKER
Probably no Tacoma audience at an art-concerting recital has ever been so wholly swept from its feet as when young Mischa Levitzki appeared in the first Tacoma Musical Festival in the afternoon. The pianist's performance of the first and second movements of the Beethoven Concerto in E-flat major, Op. 59, No. 3, was a masterpiece of technique and interpretation. The audience was so enthralled that they forgot to breathe and even forgot to applaud.

THE SALT LAKE TRIBUNE,
TUESDAY MORNING,
FEBRUARY 5, 1924.

Levitzki, Soloist, Acclaimed by Audience in Great Auditorium.

By J. B. MILLER.

CHICAGO AMERICAN
Dec. 10, 1923

Levitzki Praised as Truly Great Pianist

BY HERMAN DEVRIES.
A big headline should lead the review of Mischa Levitzki's recital in Orchestra Hall.

THIS CLIPPING FROM THE
TACOMA
DAILY
NEWS-TRIBUNE

FEB. 7, 1924 WIZARD OF THE PIANO

Mischa Levitzki's Artistry, Facile and Brilliant, Produces Gasps of Admiration

By HERBERT A. KATZ
Mischa Levitzki's recital in the Tacoma Musical Festival was a masterpiece of technique and interpretation. The audience was so enthralled that they forgot to breathe and even forgot to applaud.

HA LEVITZKI'S RECITAL AWAKES
ENTHUSIASM OF MONTGOMERY AUDIENCE
Expresses in Sidney Lanier Auditorium Why He is Known in New York as "Pianist of the People"

By J. B. MILLER.
Mischa Levitzki's recital in the Sidney Lanier Auditorium was a masterpiece of technique and interpretation. The audience was so enthralled that they forgot to breathe and even forgot to applaud. The pianist's performance of the first and second movements of the Beethoven Concerto in E-flat major, Op. 59, No. 3, was a masterpiece of technique and interpretation. The audience was so enthralled that they forgot to breathe and even forgot to applaud.

NEW YORK AMERICAN, WEDNESDAY, DECEMBER 5, 1923
Mischa Levitzki's Beethoven,
Bach Impress at Carnegie Hall

THIS CLIPPING FROM
SEATTLE,
WASH.
POST-
INTELLIGENCER

FEB. 1, 1924

PIANIST GIVES MARVELOUS CONCERT

By EVERHARDY ARMSTRONG
Mischa Levitzki, who played superbly at the Metropolitan last night, comes destined to rank with the "supermen" of the piano.

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WESTERN UNION
TELEGRAM

LEVITZKI'S SECOND NORTHWEST TOUR AN UNPRECEDENTED SUCCESS THIS STERLING ARTIST HAS ELECTRIFIED HIS AUDIENCES AND REED THEM PHENOMENAL PIANIST AND A COMPELLING AND LOVABLE PERSONALITY LEVITZKI IS DESIGNED TO TRULY BECOME THE WORLD'S GREATEST PIANIST THANK YOU FOR SENDING HIM TO ME AND I HOPE TO HAVE HIM SOON AGAIN.
KATHARINE RIOS

RECEIVED
MAR 2 1924
DANIEL MAYER

LONDON

(Continued from page 5)

with a string quartet, an orchestral suite, Potpourri, and a score or so of songs. Gerrard Williams is no lion of music. He does not storm the heavens, he does not set out to shatter the art of music as we know it in order to mould it nearer to the heart's desire. But he is a composer of a small, delicate, unforced fancy. What he writes is, for what it sets out to be, extremely pretty in an uncommon way, and quite his own. The music of Kate does not of course pretend to be his own. But a sense of style had gone to the arranging of it. Unfortunately a profusion of sweet and melancholy old tunes, though never so tastefully arranged, does not make a ballad opera. Kate is feeble in plot (a conventional story about smugglers and the press-gang in about the year 1800) and not witty in dialogue. Unlike *The Way of the World* (which I strongly recommend any of your readers who find their way to London this year to see), I fear that Kate will not hold the attention of the town for very long.

Another little operetta which might not have existed but

for *The Beggar's Opera*, was *The Blue Peter*, in one act, libretto by A. P. Herbert, music by Armstrong Gibbs. It was produced at the Royal College of Music, and has every chance of being seen in a more spacious place, for it had a marked success. The librettist is a well-known contributor to *Punch*. He has a pretty wit, and he has told his little tale, a gay and thoroughly scandalous little tale, which, if I mistake not, comes out of Boccaccio, with neat dialogue and well-turned verses. Armstrong Gibbs is a well-equipped young composer who can write a frank tune and gives it the advantages of a musicianly setting. The ditties and little concerted pieces of *The Blue Peter* can entertain both the cultivated and the vulgar ear. Gay music and sound musicianship are not too often found acquainted with each other.

SYMPHONY CONCERTS.

There was an innovation at the fifth concert of the Royal Philharmonic Society (not the usual place to look for innovations). Instead of the customary full orchestra the players were some sixty strong, and the program was of works written for small orchestra. The reason for this was not purely artistic. It was no doubt partly economic;

for, though an Englishman ought to blush to admit it, the ancient Philharmonic is in rather low water. Anyhow, a virtue was made of necessity. The program which Eugene Goossens conducted was: Rimsky-Korsakoff's *Sinfonietta* on Russian Folk Songs, The Siegfried Idyll, a Mozart violin concerto (soloist, Jelly d'Aranyi), Gustav Holst's *Fugal Concerto* for flute and oboe, and a suite from Stravinsky's ballet *The Fire-Bird*, arranged by the composer for reduced orchestra. Stravinsky's re-orchestration of his charming early work is full of technical interest. The music takes on a sharper, more harsh and pointed aspect. The color is not so deep, but this new version (it amounts to that) has an interest of its own. Holst's concerto is the engaging and humorous little work which he wrote on board the *Aquitania* on his way to New York last year. It glances back to Purcell and Bach, now mischievously, now wistfully. Albert Fransella and Leon Goossens (an exquisitely gifted oboist, an artist of the first order) were the soloists.

SOKOLOFF AND THE L. S. O.

Nikolai Sokoloff came to London expressly to conduct the seventh concert of the London Symphony Orchestra's series. He had been preceded this season by Albert Coates (two concerts), Weingartner, Koussevitzky, Goossens and Furtwängler. Mr. Sokoloff was no stranger here. He had made a most favorable impression at his concerts with the L. S. O. last summer. The program was: Brahms' *Tragic Overture*, Wotan's Farewell, Tchaikovsky's *Romeo and Juliet*, Beethoven's *Seventh Symphony*, a program of familiar things, as indeed a conductor who is not accustomed to our miserably restricted rehearsals is wise to adopt. Mr. Sokoloff showed a scrupulous care for beautiful tone, and the orchestra played up to him, notably in the Wagnerian excerpt. His characteristic driving energy had its field in the symphony, particularly in the finale, which was made a riot of jollification (quite justifiably, of course, Beethoven surely makes it clear enough that no expression can be too fierce for this superb finale, which surprises us still, after more than a century). Robert Radford sang as Wotan. He has for years been one of the leading English singers, a bass, with a solid organ and a distinguished art. His voice unfortunately is not of a range to sing Wotan's part in entirety on the stage.

Sir Thomas Beecham conducted a program of Weber, Mozart (symphony 38), Debussy and Borodin, at the Albert Hall on February 17. A Spanish soprano, Elvira de Hidalgo, who a few days before had sung as Gilda at Covent Garden, showed us how agile she could be in *Dinorah's* Shadow Song. Her soft singing is delicious and her technique generally quite uncommonly good. But she over-indulges in a cutting "white" tone which is not much admired here.

CHAMBER CONCERTS

There has been some good chamber music within the last few weeks. In three days there were concerts by the following quartets—Rosé (Vienna), Tourret (Paris), Léner and Hungarian (Budapest). The Rosé Quartet brought back a solid, monumental way of playing that was nearly forgotten here. The weight of their tone was something quite different from what the Léner (at the moment the favorite quartet here) and the L. S. O. aim at. It is perhaps too heavy for Mozart. But their Beethoven (the second *Rasumovsky*) was something to hear. The Léners are all daintiness. Their unanimity and finesse are surprising. Their Debussy is, I should imagine, without a rival. In certain music, however, they give the impression of carrying refinement to an excess. Their compatriots, the Hungarians are much more robust, and they are accused by fanatical admirers of the Léners of being rough. At Eugene Goossens' chamber concert the other day they played a new quartet of Armstrong Gibbs,—thoroughly agreeable music (with an especially attractive scherzo) of no great pretensions, but flavored with a certain rustic English tang. Later they afforded us another opportunity of making friends with the debatable Schönberg. His *Second Quartet*, which they played (Dorothy Moulton singing the two vocal pieces), tells us where Schönberg spent his youth,—namely in Kundry's magic garden. (In a purely musical sense, I mean, of course). The work also hints at the composer's later adventure, *Pierrot Lunaire*, about which of course New York knows the worst. The *Pierrot* did not reach London until last autumn, and the controversies were then acrid. London may be wrong, but as a whole it cannot be said to have taken to Schönberg.

The Tourret quartet was a pleasant party of musicians who are hardly to be named with the other virtuosos. It was their misfortune to select Brahms' C minor quartet on the same day as it was played by the Léners. They introduced to us a new work (No. 2, in D) by the Paris composer, Charles Koechlin. It is music of an ingenuousness that is possibly more than a little affected, yet has its charm. It pleased the audience. The Spencer Dyke Quartet, a London party, who have cultivated a manner of playing both serious and gentle, and are very popular, introduced a new quartet by Herbert Howells—a delicate and ingenious little work, of the "New English" persuasion, with a fresh, countrified air about it. Kodaly, the Hungarian, is making a good many admirers in London. We have had a string quartet, string duet and cello sonata (solo) of his. Beatrice Harrison played the last-named—a formidable piece of work. This charming artist, certainly one of the leading cellists today, introduced, with Evelyn Howard-Jones as pianist, John Ireland's new cello sonata—a good sonata, vigorous, sound and personal—and then the other day, with Harriet Cohen as pianist, Arnold Bax's latest work. This cello sonata seems to me to be music of exceptional worth, even among the remarkable chamber compositions which Bax has been so generously pouring forth in the last few years. It is richer and more varied than either of the piano or violin sonatas. It contrasts with the interesting, fierce viola sonata in singing in moods of happiness, tenderness and gay adventure. The sheer melodiousness won over the audience of the first performance. It is unfortunate for the future of the work that it makes extreme demands on the performers. Only a first-rate cellist dare have anything to do with it.

CHORAL CONCERTS

Berlioz' *Damnation of Faust* was sung by the Royal Choral Society under Hamilton Harty at the Albert Hall. The work—that singular mixture of genius and charlatany—is dropping into neglect here, and the time seems coming when it will be known only in excerpts. The soloists at this performance were Miriam Licette, Frank Mullings and Charles Knowles. The Langham Choral

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AN OVATION FOR SYLVIA LENT

Audience of 2000 applauds her as soloist with N. Y. State Symphony
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Like a jewel in a splendid setting, Sylvia Lent played her way into the hearts of her audience. A sylph-like grace, a perfect mastery of her violin, and that freedom from self-consciousness that marks the artist, made her most charming. Never has she given such a profound performance, and she leaves no doubt of her exceptional gifts and extraordinary ability. Miss Lent gave a remarkably fine performance of the Bruch Concerto in G minor. She played it with rare skill, with exquisitely perfect intonation, and the beauty of her tones was of the deepest appeal. An ovation followed.—*Passaic Daily Herald*.

It was a night of triumph for Sylvia Lent, which she took with the unaffected and simple grace which wins her audiences by its very naïveté. There is an air of musical greatness about this slender girl which leads musicians to predict for her a secure place in the foremost rank of violin virtuosos.—*Passaic Daily News*.

Sylvia Lent was accorded a tremendous ovation as she stepped forward on the platform. Girlish, dainty, and modest, she gave the impression of a beautiful flower. Despite her youth she displayed marvelous technique and a complete mastery of her instrument. A tremendous storm of applause greeted her. The Bruch Concerto gave her ample opportunity to display her wonderful talent, both in technique and in expression.—*Paterson Evening News*.

Critics have everywhere remarked on her technical equipment which would be notable in one much older, but which is astounding in a girl of her years. Her playing evidences precision of attack, fullness and sweetness of tone, as well as adept fingering and excellent use of the bow. At the conclusion Miss Lent was greeted by a storm of applause.—*Paterson Morning Call*.

May Festival Engagements

MOUNT VERNON
May 19th
(Recital)

ANN HARBOR
May 26th
(With Chicago Orchestra)
Frederick Stock, Conductor

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Society at Queens Hall sang a little-known work of Holst—The Cloud Messenger, a setting of a Sanscrit poem (an exiled husband charges the cloud with fond messages for his distant wife). The work dates from the period immediately before Holst's maturity. It has numerous beauties, and if not a masterpiece it cannot but interest those who appreciate the composer's Hymn of Jesus. The London Choral Society sang Elgar's The Dream of Gerontius at Queen's Hall under Arthur Fagge; a sound, correct but rather prosaic performance. At the People's Palace in Stepney—far away in the East End of London—the local choral singers made a remarkable attempt to sing Elgar's The Apostles. It is an oratorio which asks for more delicacy, intensity and fine organization than it gets even at the festivals. This East End performance was not perfect, but the enterprise was in a way more eloquent than many more pretentious renderings have been.

DOROTHY SILK

I pass over all the perfunctory, stereotyped or amateurish sorts of concerts with which the London concert rooms are encumbered, and will mention briefly the Concerts of Ancient Music of Dorothy Silk, which are entertainments as attractive as musical London has to offer. Miss Silk is a lyric soprano with an admirable vocal art which she has dedicated to the service of the old masters. Her programs in the last three or four years have discovered to Londoners a mass of beautiful things, mainly English and German of the seventeenth century. The beauty of Miss Silk's singing has baffled many pens. The recognized epithets are "pure," "spiritual" and so forth; they must be understood as applying both to the actual quality of this charming voice and the general interpretative sense of the artist. She does not lack humor either. Dowland and Purcell, Bach, Schütz and Ritter are the names with which she draws us to her concerts (at which it is useless to arrive late).

The bass-baritone, Robert Maitland, is a singer whose concerts have an exceptional musical value. The voice is deeply satisfying, and indeed noble. Mr. Maitland is saturated in German classic and romantic music, and in fact, so far as I know, does not leave that field. He certainly sings better German than English! If he ventures on Mozart he becomes too heavy. But his Bach, Schubert and Brahms have authentic style. RICHARD CAPELL.

Bertha Baur Offers Prize

The Texas Federation of Music Clubs has just been advised by Bertha Baur, director of the Cincinnati Conservatory of Music, that her school has offered a prize to be awarded in the young students' contest, which is now being conducted by the Texas Federation of Music Clubs, and which will be held in Austin on April 29, when the State convention of the Federation will be in session.

According to Miss Baur, the prize consists of a summer scholarship in piano at the Cincinnati Conservatory of Music and carries with it the provision that instruction be given by one of the artist faculty members. Due to the fact that Marguerite Melville Liszewska, celebrated Polish pianist, will remain in the United States during the summer, it is probable that the successful contestant will receive piano instruction under her direction.

The contest is under the management of Mrs. Julian Wells, 2912 Throckmorton Street, Dallas, Tex.

Music for the Blind

The New York Institute for the Education of the Blind is active musically, not only giving the sightless musical education wherever talent warrants, but providing concerts at the institution, Ninth Avenue at Thirty-fourth Street. The latest programs to be given were on February 26, joint recital by Arthur Helsby Richmond, baritone, and Bassett Hough, pianist, and on March 11, joint recital by former pupils, May Alexander, Edgar Kearny, George Krauer and Harry Sabel.

Piccaver Engaged for Chicago Civic Opera

Alfred Piccaver, American tenor, who came to the United States from Vienna last season to make his debut with the Chicago Civic Opera Company, has been re-engaged for the coming season in the Windy City. Piccaver has now returned to Vienna, where for a number of years he

has maintained his residence, and will not sail for the United States until next fall.

Mary Potter's February Dates

Mary Potter, contralto, was busy every evening of the month of February excepting Saturdays, singing in various cities and towns of the Eastern States, ranging from Maine and New Hampshire to Virginia, and including two dates in the National Capital.

More Praise for Mana-Zucca's Song

Mana-Zucca's new song, The Cry of the Woman, is growing more popular each day, and praise continues to come in to the composer.

Marguerite Potter writes: "Your new song, The Cry of the Woman, seems indeed inspired and cannot help but appeal to one who has a keen sense of the dramatic."

Anne Roselle: "The Cry of the Woman is a wonderful song and I always have wonderful success with it."

Annie Taylor Marshall: "To me The Cry of the

Woman contains a paganistic grandeur approaching the real and sublime."

Marie Narelle: "I am deeply interested in The Cry of the Woman. Its dramatic touch suits me admirably."

Elsa Stralia: "The Cry of the Woman certainly appeals to me and I shall always sing it."

The Third D'Alvarez Recital

Marguerite D'Alvarez is giving her third New York recital for the present season at Town Hall on Tuesday evening, March 18. She will include an interesting, unusual group of Spanish songs—El Amor Brujo (De Falla), Polo (Manuel Garcia), La Maja Dolorosa (Granada), Los Ojos Tapados (Fuster). Lyl Barber will be at the piano.

John Weiss, the Photographer

The photograph of Colin O'More, published in the January 24 issue of THE MUSICAL COURIER is copyrighted by John Weiss.



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BOSTON

(Continued from page 6)

TWO PERFORMANCES OF NINTH SYMPHONY.

The recent announcement that the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of distinguished soloists, would join the Boston Symphony Orchestra for a performance of Beethoven's ninth symphony Sunday afternoon, March 30, in Symphony Hall, resulted in a tremendous demand for tickets and every seat has already been taken. Accordingly there will be a repetition of the concert in Symphony Hall on the evening of that same Sunday.

LAURA LITTLEFIELD SINGS IN SOUTHBRIDGE.

Recent engagements of Laura Littlefield, the popular Boston soprano, included an appearance Sunday evening, March 2, in the Town Hall at Southbridge, Mass. Mme. Littlefield gave an exhibition of her pleasurable abilities in the aria Un Bel Di from Madame Butterfly, Gounod's arrangement of Bach's Ave Maria, and songs by Dresel, Weingartner, Delius, Grant-Schaeffer, Jensen, White and Lang. Also heard on this occasion were Jean Bedetti, the admirable

solo cellist of the Boston Symphony Orchestra, and Jesus Sanroma, the brilliant young Porto Rican pianist.

MARION WISE REENGAGED FOR ORATORIO.

Another artist-pupil of Willard Flint, the eminent singing teacher of Boston, who has been winning favor in New England is Marion Wise, the rising contralto. Mrs. Wise has just been reengaged for two concerts by the Nashua Oratorio Society, one of the leading choral societies of New England. The works to be given are The Messiah and Samson and Delilah. This is the third consecutive season that Mrs. Wise has sung with the Nashua Society.

CLAUDIA FOURNIER HAVING ACTIVE SEASON.

A singer who is rapidly making a name for herself in this section of the country is Claudia Rhea Fournier, the splendid contralto from the studio of Harriot Eudora Barrows. A few of her engagements for this season include an appearance as soloist at the home of Mrs. Caesar Misch, in Providence; recital at the Country Club in Manchester, N. H.; recital in Memorial Hall, Providence; musicale in Pawtucket, R. I.; and as soloist in a performance of The Messiah at St. Paul's Church in Pawtucket.

The Providence Journal said of her singing at the home of Mrs. Misch: "Mme. Fournier sang three songs which revealed her voice to good advantage, giving them with an intelligence and style that held her hearers' attention. The acoustics of the new music room are all that could be desired and accordingly the singer was heard under very satisfying conditions. Her diction was excellent and she was given helpful assistance by Miss Baird at the piano. The aria from Massenet's Le Cid, her piece de resistance, was sung with a vocal breadth and ease that brought her deserved approval."

SCHROEDER PUPILS SING FOR BOSTON STAGE SOCIETY.

At the last monthly entertainment at the Boston Stage Club, held at the Barn on Beacon Hill, Sunday afternoon, March 2, the singers were all artist-pupils from the studio of Theodore Schroeder, of this city. Those participating included Etta Bradley, soprano; Vera Keane, contralto; and George Wheeler, tenor.

Julep Time at the Brooklyn Academy

An unusual amateur musical show was staged March 7 and 8 at the Brooklyn Academy of Music. The title of it was Julep Time, book by William Cary Duncan, music and lyrics by J. Fred Coots. It was given an elaborate presentation by members of the Poly Prep Alumni Association, the principals being Oscar O. Widmann, Edward S. B. Walker, Dr. Thaddeus Hyatt, Willard B. Kapper, Harold Welsh, George C. Kirkegaard, Frank G. Carrao, Fred L. Maguire, Lloyd H. Dalzell, Wesley N. Mudford, Alfred E. Oldaker, Jr., Herman G. Scharman, V. Hall Everson, Jr., and John J. Blust. The staging was by Briggs French, who accomplished wonders with his amateur artists and made the performance look like a professional show. Costumes were designed by Oscar O. Widmann and produced under his direction, and presented an attractive color scheme, variety and taste. The "girls" were pretty and the boys picturesque. An elaborate program with a cover design by Harold C. Wheaton was sold, the proceeds from this source no doubt materially adding to the net profits, which are to be devoted to the Poly Prep Country Day School War Memorial Chapel Fund.

J. Fred Coots, who wrote a special score for this work, managed to turn out an unbroken succession of popular tunes of the best sort. The music was played under the composer's direction by Caruso's Orchestra, which did a commendable piece of work with the limited rehearsal possible under the circumstances, effectively bringing out the intentions of the composer. There was also, on the stage, music by the Poly Prep (undergraduate) jazz band, which gave several numbers and was greeted by an ovation.

The whole affair scored a big and thoroughly well-deserved success, for which credit is due Mr. Coots for his excellent music, the interesting book, the fine work of principals and chorus, the stage management, and the general spirit of efficiency and enterprise which carried the production to a successful conclusion.

Mrs. McCormack and Daughter in Wreck

On Monday morning, March 10, the Calais-Mediterranean express train was derailed near Lyons, France, with a loss of four killed and about twenty-five injured. Among the passengers were Mrs. John McCormack and their daughter Gwendolyn, who, reports say, suffered only minor bruises and were able to proceed on their way. Mr. McCormack is now on tour in California.

Elenora Grey to Make Debut

On Wednesday afternoon, March 19, at Aeolian Hall, Elenora Grey, pianist, will give her first New York recital. An interesting program will be presented, which will include compositions by Bach-Tausig, Beethoven, Chopin, and others.

Mme. Fely Clement to Give New York Recital

On Saturday afternoon, March 15, at Aeolian Hall, Mme. Fely Clement, mezzo, formerly with the Boston Grand Opera Company, will give her first New York recital, when an interesting and artistic program is promised.

Augusta Cottlow Off for the West Again

This very gifted and popular American pianist has left to fill engagements in the Middle West for the third time during the present season. She expects to return about the end of March and will resume teaching in New York in her studio apartment, 385 Ft. Washington Avenue.



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"MUSICOGRAPH."

"Will you kindly tell me the meaning of the word 'musicograph' which I do not find in my dictionary? A certain musician is mentioned as a composer and musicograph, and I would like to know the real meaning of the word. Thank you in advance."

The word "musicograph" does not appear in the Standard Dictionary, but musicograph means "The art or process of writing music; the science of musical notation." The word musicographer is also in use, meaning a writer on music, more particularly one who writes articles or books on musical subjects rather than a critic.

ADVANCED VIOLINIST.

"Please oblige me with the following information:

(1) I am a violinist in an advanced stage; is there any school in this locality that gives free tuition so that I can continue my studies?

(2) Is there a musical union that I can join so as to obtain employment as a violinist in a theater or orchestra?

(3) Is there a teacher who can recommend who will assist me to develop my technique as an all-around violinist and whose terms would not exceed \$3.00 per lesson?

(4) What piano would you recommend for practicing for a student and giving lessons? Where can it be obtained and at what price?"

(1) The Information Bureau does not know of any schools where free tuition is given. If there were any such schools they would be crowded to the doors with those desiring to obtain an education without paying for it.

(2) By joining the Musicians' Union of New York, 1253 Lexington Ave., you might obtain a position in a theater or orchestra, for only union men are employed in those organizations.

(3) The Information Bureau is not in possession of the actual prices of lessons of the various teachers of violin. The price you name, however, seems very small for the services of a competent teacher.

(4) The best way for you to obtain all details about pianos would be to visit the piano warehouses in your locality and select the piano best suited to your needs, as pianos can be obtained at all the retail warehouses where those instruments are sold.

WHERE TO STUDY.

"I am planning to study and prepare for the operatic stage, but before doing so I would like to obtain some information so that I can arrange accordingly. I have studied music in Boston for several years, chiefly arias of many operas, and would like to know if Italy would be a better place to get this training than New York. New York, in my estimation, is very expensive, but I believe Italy would not cost as much. Can you give me the names of noted instructors or schools there that prepare students for the operatic stage in Italy? I am a high school graduate and have had two years in college. At present I have a position as private secretary that enables me to study music in Boston. I am planning several concerts for the latter part of the month, the program consisting chiefly of operatic arias and old folk songs. Your prompt reply will be greatly appreciated."

It will probably be less expensive to study music in Italy than in New York, although you will find that prices in the former country are not as low as in the years before the war. Milan is the center of operatic activities and there is a large choice of teachers there. The MUSICAL COURIER has a representative there who would be pleased to be of assistance to you in furnishing names of teachers, or in any other way. He is Antonio Bassi, 31 Via Durini. If you study in Italy you would stand a chance of obtaining an engagement there—that is, if you proved to be what we Americans call "first class."

Anna Hamlin Heard in Otisville

Anna Hamlin, soprano, sang in Otisville at the Tuberculosis Sanatorium on March 1 and was enthusiastically received.

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PRESS COMMENTS

Charlotte Lund gave an extremely interesting variation of the by now more or less conventional "operatic" recital. The opera she selected was Thais, and a good deal of the music allotted to the prima donna lay very agreeably within her voice. Moreover, in Mr. Peavey, her accompanist, she had another versatile and accomplished musician.—Philadelphia Record.

Mme. Lund gave a most interesting operatic talk at the Art Alliance last evening and explained opera in a new and delightful manner, by telling the detailed story, and singing the chief arias. The explanation of the operatic plot was detailed, and what is seldom the case, it was correct in all the detail. Mme. Lund has not only a charming manner of speaking, but sings exceedingly well, with a fine voice and great musical intelligence. She was assisted by Mr. Val Peavey, who proved invaluable in this role.—Evening Ledger.

Mme. Lund not only speaks well, but she has a soprano voice of pure, sympathetic quality and sings with command and variety of expression. The arias of Thais had real significance and dramatic feeling, and the duets with Mr. Peavey, who also has a good voice, were admirably sung, the famous "Oasis Duet" between Thais and Athanase being especially well done. Altogether, the recital was one of unusual attractiveness and musical value, of interest to habitual opera goers as well as to those unfamiliar with the work so effectively staged.—Evening Bulletin.

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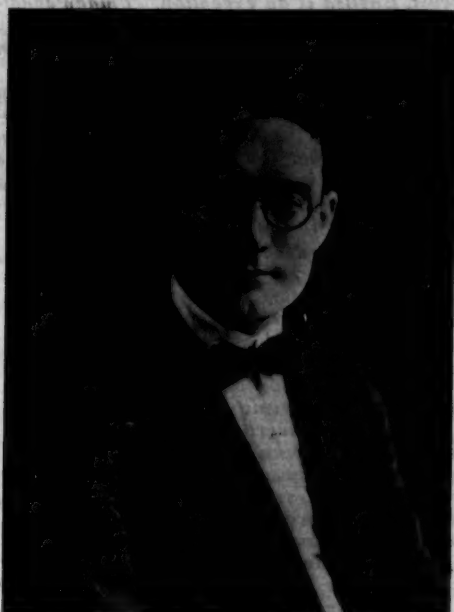
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BOSTON NEW YORK CHICAGO

Guy Maier to Teach at Ann Arbor University School of Music

The board of directors of the University School of Music, Ann Arbor, Mich., announce that Guy Maier has been engaged as a member of the piano faculty for the season



GUY MAIER

1924-25 as acting head of the department to take the place temporarily made vacant by the absence of Albert Lockwood, who will spend the year in Europe on leave.

The bringing of Mr. Maier to Ann Arbor is an accomplishment of more than ordinary importance. The sound growth of the University School of Music is indicated by the fact that during the past season the following well known musicians have been added to its already distinguished teaching staff: James Hamilton, tenor; Palmer Christian, organist, and Mr. Maier, pianist. The names of other prominent musicians with whom negotiations are pending will be announced later.

Mr. Maier is a young musician who has made an international reputation as a concert performer of unusual attainment. In association with Lee Pattison he has made many tours of the United States, France, England, Australia and other countries. Their joint recital in the Choral Union Series last year when they were heard by an audience of 5,000 people was an outstanding event. They have been heard in practically every large city of the world not only in recital but with orchestra. Mr. Maier has also given many solo concerts throughout the country, notably with the Boston, New York, Cleveland, Chicago and other orchestras. His concerts for young people, another field in which he has specialized, have also attracted attention.

He was born in Buffalo, and, contrary to the usual rule, did not begin the study of music until he was sixteen. He is a graduate of the New England Conservatory, of Boston, where he was a pupil of George Proctor. From there he went abroad, where he studied with Arthur Schnabel. He returned to this country in 1916 with Mr. Pattison, and during that season their association began. Upon the entry of America into the World War he went overseas as a Y. M. C. A. secretary in 1917. After acting as an entertainer and an organizer of concerts, he became the supervisor of entertainment in the "Leave Areas."

Mr. Maier is also a teacher of wide recognition. He has had many years' experience in Boston, and in New York City, where both he and his talented wife were members of the faculty of the David Mannes Music School.

Special features of his work in Ann Arbor, in addition to private teaching, will be classes in the principles of interpretation and the giving of recitals for young people. He will continue, at intervals during the year, his public work, both as soloist and in association with Mr. Pattison, and during his absences his classes will be conducted by Mrs. Maier.

Applications from students desiring to study with Mr. Maier will be considered in order of receipt.

Marion De Forest Succeeds Mai Davis Smith

The large and devoted clientele of Mai Davis Smith of Buffalo, and management of the remainder of this year's concerts, will be in the hands of her friend, Marion De Forest, for this season; next year a group of well known Buffalo people will continue the concerts as a memorial to Mrs. Smith.

The funeral services were unusual, consisting of the simple service in her home, and a public service in Trinity Chapel. Ossip Gabrilowitsch played Schumann's Nachtstück, and the casket was borne by the young men who have acted as ushers at her concerts. Frank A. Watkins sang My Hope Is in the Everlasting, assisted by Martha Gompf, harpist; Katherine Stang, violinist, and William J. Gompf at the organ. Mr. Gabrilowitsch announced that the Detroit Orchestra, at its Buffalo concert of March 25, will play a program arranged as a tribute to her memory. The honorary pallbearers were Mr. Gabrilowitsch and Mr. Walter Dr. Stephen Y. Howell, H. Montgomery Gerrans, John Lund, Dr. Julian Park, T. T. Ramsdell, Jr., Dr. Walter S. Goodale, Dr. William Ward Plummer, Charles Pearson, Jr., R. Leon Trick, Lesley D. Buell. The active bearers were Edward H. Williams, Chester N. Meech, Elmer G. Rix, Arnold F. Furlbert, Matthew R. Campbell, Robert B. Gregson.

The Scribblers, the Zonta Club and the Chromatic Club were represented at both the public funeral service and at Forest Lawn.

Among the tributes of flowers were those of Ernest

Hutcheson, the pianist, the National Concert Managers' Association, music critics of Buffalo, and local correspondents of musical weeklies.

Reading Choral Society Gives Concert

The Reading Choral Society, N. Lindsay Norden conductor, was highly praised following the concert given in Reading, Pa., on February 28. A feature of the excellent program was the a capella work. There were four such choruses and they attested to the splendid training given by Conductor Norden. There were fine appreciation of musical balance, purity of tone, security of pitch and precision in attacks. As in all the choruses the enunciation was distinct, there was well marked rhythm and the shadings were most artistic and satisfying. There was always a ready response to the conductor's wishes. Especially beautiful were the four Brahms choruses for women's voices, which were given with polished effect and admirable musical perception. A Moussorgsky choral number, presented in the English adaptation by N. Lindsay Norden, was exceedingly well received.

Gertrude K. Schmidt, soprano, was the vocal soloist, and revealed a pleasing voice and style in two groups of solos. She was accompanied by C. Edward Hausknecht. Anton Horner (solo horn), Joseph Horner (solo horn) and Vincent Fanelli, Jr. (solo harp), all of the Philadelphia Orchestra, and Carroll W. Hartline, the choral society's accompanist, contributed to the artistic whole. The Reading Tribune's critic summed up the program thus: "The concert was a notable triumph for Mr. Norden as a choral director and for the chorus for musical appreciation of his efforts and success in presenting them to an audience in artistic manner."

Hurlbut Artist Wins in Philadelphia

Paul Haskell, tenor, recently sang with success in Philadelphia before an enthusiastic audience of fifteen hundred. He has been reengaged as tenor soloist at Plymouth Church, Brooklyn, where his splendid work has met with great appreciation. The development of his voice, and broadening of his style during the recent months of his study under Harold Hurlbut, have met with much favorable comment from many critics including Rev. Dr. Hillis. A robust

tenor with such ability to sing pianissimo is a rarity. At Mr. Hurlbut's next lecture on vocal science he will be assisted by Mr. Haskell.

Marguerite Potter Gives Recital

On the afternoon of Washington's Birthday, Marguerite Potter, mezzo-soprano, gave her annual recital before members and friends of the New York Madrigal Club, at the Hotel McAlpin. The president was warmly greeted in a charming program of songs comprising groups of old Italian, German, Russian and English. Erin Ballard, pianist, assisted and John Warren Erb, a member of the club, played Miss Potter's accompaniments. A number of well known professionals have become members this season, among them John Prindle Scott and Gena Branscombe, who were present and represented on the program.

Patton Popular in Canada

Fred Patton's popularity in Canada has the best possible testimony in the form of his numerous engagements there. Last month he sang with the Toronto Oratorio Society and the Ottawa Symphony Orchestra. Other engagements this season already booked include a return appearance in recital at Hamilton, Canada, his fifth appearance at the Halifax Festival in April and his third appearance in Truro, N. S., in May.

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Paris

The four artists have attained perfection in the suppleness of rhythm, equilibrium of timbre, and penetrating grace.—*Figaro*.

London

When all has been said in praise of other famous organizations, there is still something to be said which is true of the Flonzaley Quartet, alone. No other combinations of the kind give us quite the same feeling of security and refinement.—*Daily Telegraph*.

New York

The program was interpreted with that technical fineness and sensitiveness of feeling and color which places the Flonzaley Quartet beyond comparison among organizations of its kind.—*Times*.

Chicago

With several Chicago organizations concentrating on that form of musical art, the leader of them all, the Flonzaley Quartet, began its annual series.—*Daily Tribune*.

San Francisco

The Flonzaleys have set the standard of chamber music in the West. The quartet is as fine an esthetic unit as our generation has produced or is likely to produce. We were a gathering of hero worshipers, and the concert justified our devotion.—*Examiner*.

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THE MUSICAL COURIER EXTRA

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Some artists who like to hear their own praises sung never learn that even honey in excess becomes gall.

Ultra conservatives should remember that if a thousand old beliefs were ruined in our march to truth, we must still march on. Consistency is a deadly foe to progress.

One of the most glaring musical misnomers in the whole tonal literature is that of Bach's Chaconne. A Chaconne is a slow dance. What has Bach's soulful, almost religious, violin classic to do with any kind of dance?

In full blast now, New York's musical season swings serenely on. The bright sunshine of success so far has crowned the efforts of most of the performers, and the public is sending in much money at the box offices. Long may the harvest flourish and fling defiance into the teeth of the snarling wolf of failure.

Some genuine humorist, named George Bingham, writes the Dog Hill Paragraphs, which run in many a paper through these United States. This particular Dog Hill Paragraph happened to catch our eye the other day: "Miss Fluie Belcher has now blossomed forth as an elocutionist. She leaves a host of friends and acquaintances." How many a budding singer and instrumentalist have we known who blossomed forth with the same dire results!

Whatever may have been the merits of the controversy between Signor Gatti-Casazza and Herr Von Schillings (and doubtless there is something to be said pro and con on both sides), the ultimate result, viz.: that Mme. Barbara Kemp in all probability will never sing again at the Metropolitan, is to be deplored, for Mme. Kemp, in her appearances there last season, proved that she is a dramatic soprano of decidedly unusual talents, and an actress of an ability rare on the operatic stage.

St. Louis has been doing itself proud in the symphonic line this season. The orchestra, under the inspiring leadership of its conductor, Rudolph Ganz, has been playing better than ever before; a drive to provide for continuing the orchestra resulted in the collection of \$300,000, which insures it for the next three years; and best of all, Ganz has been re-engaged for these three seasons, beginning next fall. Congratulations to him and also to St. Louis, which is wise enough to appreciate its good luck in having

so energetic and talented a conductor to guide the musical fate of its symphony orchestra!

Oh, Mnemosyne, how many crimes are being committed in thy name this season!

The latest 1924 models in musical compositions do not seem to be very different from the 1923 styles.

Palm Beach is looming up as a lively and thriving musical center during the end-winter season. Last week the fashionable resort heard—to mention only a few—Bernard Olshansky, Mme. Alda, Mme. Hempel, John Charles Thomas.

Which little child can tell us how many new operas were produced in Italy during the year 1923? No one? Well, the answer is sixty-three. And how many of them will ever come across the water? The answer is, probably none. And, judging by those that have come across lately, we should say that the solution is a happy one.

Richard Capell, in his London letter, which appears in this number, speaks at some length of the fact that after all these years London has rediscovered the Gilbert and Sullivan opera, Ruddigore. New York beat London at that, thanks to the enterprise of William Wade Hinshaw, having rediscovered that work three or four years ago for a run of seven-weeks.

To any orchestra conductor looking for some work that will employ solo instruments other than the perennial violin or piano, a London correspondent says that the new and rather jolly Fugal Concerto for flute and oboe, by Gustav Holst, is to be recommended; and for cellists, there is a new sonata by Arnold Bax, which critics describe as one of his best works.

Dr. Carl Von Zeiss, for the last several years director of the State Theaters of Bavaria and Munich, died suddenly there a short time ago. Dr. Von Zeiss left the operatic part of the organization almost entirely in the hands of Musical Director Knappertsbusch, devoting his own energies to the dramatic productions, a field in which he had no superior in Germany.

Walter Damrosch is not going to fail in good soloists for the Beethoven Cycle, which he is to conduct in Paris on six Tuesday evenings beginning April 16. Heifetz will play the violin concerto; Hofmann will play the piano concerto in G; John McCormack will sing Adelaide, and Alfred Cortot will play the C minor concerto. Samuel Dushkin will also appear as soloist, playing the Romance in G.

Musical typewriters have been attempted for many years past. The latest is one developed in London by a certain Mr. Fortoni. Said the London Daily Mirror: "At a private demonstration, a portion of Tchaikowsky's music was transcribed in a few minutes, and then transposed into another key with equal rapidity. The machine is like an ordinary typewriter, but more intricate, having forty strikers, each of which possesses six different symbols."

To judge by the impression made upon the critics of Boston daily papers and our own correspondent, there must be something very electrifying in the conducting of Georg Schuevoigt, who led the Boston Symphony Orchestra in a pair of concerts last Friday and Saturday. "Dramatic" and "vigorous" were the words most frequently used in describing his conducting, and the audience at both concerts was most enthusiastic in its applause. It is a pity we could not have heard Prof. Schuevoigt here in New York. Except for Mr. Mengelberg, vigor and dramatic energy are conspicuously absent from the work of New York conductors.

Nineteen twenty-four is a year of jubilees with Viennese composers. Richard Strauss will celebrate his sixtieth birthday in June, and before the year ends Arnold Schönberg and Julius Bittner will both have completed their fiftieth year. Bittner has just broken into comic opera at Vienna, which reminds us that Leo Fall and Edmund Eysler, both champions of Viennese comic opera, will have passed their fiftieth birthday by the time this notice appears in print. And Eugen d'Albert, the "wild man" of the keyboard, has temporarily settled at Semmering, near Vienna, to celebrate his sixtieth birthday there on April 11.

MANHATTAN, U. S. A.

There is a Manhattan down here near the Atlantic Ocean, a suburb of Ellis Island, on New York Bay, where you can hear every known language spoken with the exception of English—at least, English is an exception. This Manhattan has some music occasionally, and probably imagines that it is doing a whole lot for music in the adjacent territory of America.

There is another Manhattan out in Kansas that also has some music occasionally. In this Manhattan is located the Kansas State Agricultural College, and what that college and that little American town is doing for music is shown by the following excerpts from an article that appeared recently in the Kansas Industrialist:

Four hundred and fifty-two students are taking work in the department of music at the college. Of this number ninety-four are carrying the full regular course in applied music. General science students are taking their elective classes in music. Fifty-four students of the division of home economics are enrolled in music classes.

Fifty-six engineering students are taking assignments in music for which they do not receive credit toward graduation. One short course student, two vocational school students, four graduates, nine non-college people and twelve faculty members are studying courses in music. Thirty-five high school pupils and fifty-seven of the grade school children in Manhattan, are taking their work in music at the college. Thirty-eight musically inclined agricultural students and one veterinary student, doing part time assignment work in the department, complete the enrolment.

The equipment and facilities for teaching piano at the college are equal to those in any college in the Middle West. The department occupies thirty-seven rooms, with thirty-nine pianos in use. Of the thirty-nine pianos ten have been purchased during the past two years.

The rapid growth of the department is a result of the demand of parents who send their sons and daughters here for training in music. As yet it has been impossible for the building program to keep up with this demand. It is expected that the State Legislature will take care of this situation at its next session.

The secondary and primary schools of the State are demanding better music teachers. Sixty-four of the ninety-four students taking full courses in music are preparing to teach in the public schools. This is an increase of thirteen over the number in the department last year who were preparing to teach.

The college has four bands—a first and second college band and a first and second military band. The full band, as used for parades under the direction of Prof. H. P. Wheeler, has won a most enviable reputation. Prof. Wheeler also conducts the college orchestra, which has a full symphony instrumentation and is composed of forty players. This orchestra has become a definite part of the student life of the college. It appears at all student assemblies and plays produced by dramatic societies, and gives a number of programs each year, the most outstanding probably during the music festival.

The college chorus, numbering between 200 and 300 students, faculty, and townspeople, gives each year, with the assistance of the orchestra, The Messiah and one or two other oratorios.

Concerts given by the faculty members of the department of music have interested discriminating and appreciative audiences. The Artist series, sponsored by the department, brings to the college and town many of the leading musical artists of the world, such as Albert Spalding, Elly Ney, Percy Hemus, and others.

The Minneapolis Symphony orchestra will be brought to the college soon, and besides playing its own symphony program, will play the orchestra score for Mendelssohn's Elijah, which will be sung by the college chorus, assisted by a quartet of nationally known soloists.

Hans Hess, eminent cellist, who played during the spring festival two years ago, will return and give a program of chamber music with his pianist and violinist.

VARIATIONS

By the Editor-in-Chief

Scene—Anteroom of a fashionable mansion in one of New York's swagger neighborhoods. The front door swings open and permits the entrance of a portly personage wearing a huge fur overcoat, a huger shock of hair, and a top hat of arbitrarily unique design. He is followed by a small, slight, nervously fidgety man, enwrapped in a black cape coat. The second entrant carries a roll of music. Lackey beckons to door of anteroom as the couple starts down the hall. They stop.

Large Personage—Ah! I see! Mistaire Bundle-Plunks will meet us here. Vaire well.

Lackey—If you will kindly wait in that little room—

L. P.—Ah! I see! Goot! Bien! Come, Cantoni. (They enter the anteroom.)

Lackey (to his assistant; points over his shoulder toward the anteroom)—The musicians. They'll have a long wait. The dinner's just beginning.

(There is a pause of fifteen minutes, during which the two visitors in the anteroom examine the pictures, the trinkets in the gold cabinets, and start to memorize the designs of the rugs.)

L. P. (putting his head outside the door)—Ah! One moment, if you please. The master of the house—he has been informed I am here—yes?

Lackey—Yes, sir.

L. P.—Ah! I see! It ees goot! (To Cantoni, the small personage)—No mannaire, these nouveaux riches pig dogs of Americaines. What an idea! To make me sit here. Me! I have sung for King Alfonso, and at the Royal Musicale in Bucharest. Per baccho! Donnerwetter! Eh, Cantoni?

S. P.—Shameful.

L. P. (practising in mezzo voce)—Do-re-mi-fa-sol-la. Miserable—no voice this evening. Bad; eh, Cantoni?

S. P.—Glorious, master!

L. P.—Ahem! Well, if you say. (Sings aria from "Faust.") "Laissez-moi, laissez-moi"—You think they will like—the ladies maybe, eh, Cantoni?

S. P.—They will adore.

L. P. (twirling his mustache fiercely)—Um! The little bambinas. Bah! I love my art. (Calling to lackey.) Hey—he come, your master. Yes?

Lackey—I've told him, sir.

L. P.—You are sure you give him right name, Signor Vittorio di Grossamente?

Lackey—I didn't get your name when you came in, sir. I simply told Mr. Bundle-Plunks that the singer was here.

L. P. (grows red with rage)—The singer? The singer? What singer? There are one hundred singers—a thousand—a million singers. (Grows purple.) But there is only one singer—only one. That is me. I, comprenez vous? Verstehen sie? Me! Ask Cantoni there. Signor Vittorio de Grossamente, the greatest tenor in the world—more than that—the greatest tenor in Italy—in all Italy. (Grows vermillion.) I am insult. I choke! I choke! Go!

Lackey (hurries off)—Pardon me, sir.

L. P. (sinks on a chair and gasps, while S. P. busies himself fanning the great artist with the sheets of music)—Did you hear him, Cantoni, did you hear him? Me, a singer! Me! Vittorio di—

S. P.—Dear, good, kind friend. Please, please! Your voice will suffer. Please, I beg—

L. P.—You are right, Cantoni. Why should I? Swine that he is! I will report him to the gentleman. (Sings.) "Pur ti riveggo, mia dolce Aida"—bah! I have hurt my voice (practises scales for ten minutes).

Lackey (entering)—Mr. Bundle-Plunks says—

L. P. (jumping up)—Ah! he is here—

Lackey—Mr. Bundle-Plunks says that he is at dinner and can't see you just now. He will be down as soon as possible.

L. P. (turns sea green)—Ha! I faint! Yes, I die! Cantoni, you hear that? He is at dinner. I am not good enough for his friends. Canaille! I shall challenge. Yes, I shall challenge. He can't see me! Am I a bill collector, or a servant, or a merchant, to sell to him and his friends? I am an artist! The greatest artist! My hat! My coat! I go! I throw at him his fee—

S. P. (whispering)—It is two thousand dollar!

L. P.—Two thousand, ten thousand, twenty thousand—I care not. All—all I throw at him—in the face—I look at him—I spit—my coat and hat—I go.

Lackey (hands coat and hat to L. P.).

L. P.—Ha! I see! You are afraid for your master. No! I shall not go. I stay. I wait him

here. I tell him. I will have satisfaction. On this spot I stand—so. Let him come.

Lackey (shrugs his shoulders and walks away). S. P. (admirably)—Ah, you are one grand man. So brave! Such courage. A lion heart. You throw two t'ousand like I throw ten cent.

L. P.—I must keep my peace inside! My voice! I sing to keep out the heat from my throat. (Sing.) "Ecco eridente in cielo" (continues to sing excerpts from "Traviata," "Boheme," "Tosca," "Lucia," etc. Nearly an hour elapses.

Lackey (entering suddenly)—Here comes Mr. Bundle-Plunks.

S. P.—Ah! I tremble. Mercy, my friend, have mercy.

L. P.—Ahem! You shall see!

(Enter Mr. Bundle-Plunks, in evening dress, smoking a cigar. He is the embodiment of the type of "plutocrat" pictured in the comics. In his right hand he waves a folded piece of pink paper.)

Mr. B.-P.—Well, here you are. Which one is the singer? We'll need you pretty soon. The dinner is just about over. The manager said something about your rule of being paid in advance. Ha, ha! That's the first time in twenty years my credit hasn't been good. Who's the singer—you? (points at S. P.).

S. P. (in horror stricken silence, looks at L. P.).

Mr. B.-P.—Oh, it's the other one. All the same

FROM THE MUSICAL VOCABULARY



"SHE SANG TO A LARGE HOUSE."

to me. You know your business, I guess. You ought to, at the figure. Here's the check. Sorry to have kept you waiting.

L. P. (unctuously)—Oh, I beg, do not speak of it. It was a pleasure (takes the check). My accompanist and I had a chance to admire your treasures of art here. Great taste, Mr. Plundel-Bunks—great taste. You are a true connoisseur. Ah! I love art—I love him.

S. P. (swallows several times and has a severe coughing fit.)

L. P.—We both love art—we had admired—have we not, Cantoni?

S. P. (stops coughing)—Ah—grand—magnifique!

Mr. B.-P. (blowing smoke in L. P.'s face)—Yes, I have some good things.

(L. P. coughs violently.)

Mr. B.-P.—Not used to strong cigars, eh?

L. P. (between gasps)—Ah, I love it, I love it. It is such a real cigar. I have a cold, that's all.

Mr. B.-P.—Here. Take one. (Hands him a cigar and makes him light it, while S. P. almost unhinges himself with secret and St. Vitus-like gyrations of protest which L. P. ignores.) Now, my friend, we'll be another little while before we finish dessert and coffee, maybe a half hour or so. You won't mind, eh? I'll ring the bell, Jenkins (to lackey), and then you show the gentleman up. If you want another cigar, Mr.—er—Signor—er—just ask Jenkins. Excuse me, won't you?

L. P. (bowing and almost bending himself double)—Pray—I beg—of course. Any time. It will be a pleasure—an honor—I—

Mr. B. P. (waving his cigar)—All right. See you later. (Goes upstairs.)

S. P. (after a pause)—Dio! Maria! He insult you again!

L. P.—Fool! Keep quiet! That was Mr. Plundel Bunks himself—old Plundel Bunks. He's worth t'ree hundred million—t'ree hundred million. Do you understand? He gave me this cigar—he light it—with his own hand. You hear him call me friend? You are witness? He call me friend? Ah,

Cantoni, it is beautiful to be great artist and the friend of a man like Plundel-Bunks—his friend! A guest in his house! Cantoni, come, embrace me. Amigo mio!

S. P. (enthusiastically)—It is heavenly—tears of joy I shed, maestro! (They embrace. Upstairs the string orchestra plays "Yes, We Have No Bananas," while the guests join in the chorus and clink the time on their glasses.)

L. P. (magnanimously)—Cantoni, for you I will show my appreciation—no—my love. It is a triumph. I wish you to have a souvenir of this evening. O cara memoria! (Takes check from his pocket, looks at it carefully and puts it back.) I will reward you, Cantoni. Hey, Jenkins! (Lackey approaches.) For my friend here, Signor Pietro Cantoni, a grand accompanist—ah! how I love him—for my friend, Jenkins, one of those cigars with the silver paper around him—but right away, quick. Bas'a! Come to my heart, Cantoni!

(The end)

J. P. F., whose saucy questions and answers we have been missing of recent weeks, is on hand again with one of his always welcome contributions:

I have been wondering what induces a man to become a manufacturer of harmonicas and accordions? Where are they used in quantity? I haven't even heard either one for several years. Is there a secret market for them? Are they the national instruments, perhaps, of the natives of Jubaland, or of the mysterious inhabitants of the Dodecanes Islands? Or maybe they are used for fuel by some of the big industrial plants. Canst thou answer at once? I must know about this.

We cannot answer the foregoing until we have ceased to ponder another puzzle that haunts us incessantly these days. The other afternoon we passed an open shooting gallery on Sixth avenue near Aeolian and Town Halls. Nobody was shooting. Then we remembered how rarely we ever had seen anyone shooting in a gallery in our city, and we have been tortured since with trying to solve this problem: What sort of man opens a shooting gallery in New York, why does he do it, and what kind of persons go there deliberately to shoot, or if they happen to be passing the gallery casually, what decides them to step in and shoot?

Dear Variations:

Some of the publicity for the Arthur Middleton concert here recently which accompanied the visit of the distinguished baritone, caused considerable amusement among friends of Alexander Emslie, director of the Conservatory of Music of the Colorado Agricultural College in this city. In a pamphlet there was evidence that even the printers are loath to give America credit for anything musical. A typographical error made Mr. Emslie an Italian maestro. The paragraph in question read: "Arthur Middleton is purely an American product, never having been abroad. The late Alexander Emslie, master voice builder and coach, was his only teacher."

As for the insertion of the word "late," that elicited the comment in the local press that Mr. Emslie was very much alive and kicking as he had sung the role of Devilshoof in "The Bohemian Girl" within the past year in a production put on by the conservatory.

Yours truly,

EUGENE A. HANCOCK.

Antonio Scotti's twenty-five years of operatic servitude at the Metropolitan, led him to hold a little celebration last Saturday evening with a few of his musical and newspaper cronies. The spaghetti and the speeches were of the best kind. In the invitations he sent out, Scotti wrote: "Soon I am to do my ten thousandth Scarpia, and with a particularly vicious Floria Tosca. I would like to meet my pals once more before she gets her hands on me."

A column philosopher in the Evening Telegram lays down the dictum that "A rarebit has much in common with a critic. It disagrees with so many people."

It may interest cajolers, commanders, and clawers of the keyboard to hear that Mr. Kabbille, of the New York Evening Journal, when asked whether there is any money in playing the piano, replied: "These days there is more money in moving a piano."

Disgruntled rivals who attribute to chance or charlatanism the fame and shekels of their celebrated colleagues, should remember that one cannot extemporize success.

The maxim has it: "Rules and models destroy genius and art." And one could add: But not geniuses and artists.

Willy (playing poker and looking at his hand) "Oh, Compagnacci." Georgie—"What?" Willy—"Rotten, I mean."

LEONARD LIEBLING.

HAWLEY TRIES IT

The following letter was received from Oscar H. Hawley, of the Iowa State College, Department of Music, at Ames, Ia., after reading Frank Patterson's criticism of a jazz concert in which he spoke of certain arrangements which attracted Mr. Hawley's attention:

IOWA STATE COLLEGE
DEPARTMENT OF MUSIC

AMES, IOWA.

February 22, 1924.

MR. FRANK PATTERSON,
New York.

Dear Mr. Patterson:

After reading your article on the jazz concert in last week's *MUSICAL COURIER*, I got a new slant on those Feist arrangements and went at them in rehearsal from the viewpoint of serious music. I was much astonished to find them very beautiful and tremendously effective. They are not great music—from the standpoint of depth and intensity—but as light stuff for the masses they are the goods. It was a little difficult to keep some of the players—saxophonists and cornetists—from giving them all the scoops and flutter-tonguings they had been used to in dance orchestras, but after they understood what I wanted they got down to business and did the job in fine shape. I used complete symphony orchestra with the addition of six saxophones—two altos, two C tenors and two B flat tenors. Of course, the saxophonists had to be very good to make the music sound as I wanted it to, and we have the saxophone players who can handle that music. So, at the radio concert last night the music went over in great shape—at least we had splendid reports by telephone during the concert that it was coming in in good shape and was well liked by the audience.

You may be interested in the seating arrangement necessary to give the best effect for radio. After considerable experiment we found this: On the left of the conductor four first violins, four cellos, two double basses; back of those, four first violins, four second violins, three violas; back of those, two bassoons, tympani and piano; on the right of the conductor, two French horns, four saxophones, two trumpets; back of those, four second violins, two saxophones, two trombones; back of those, two clarinets, and one trombone; back of the whole bunch, snare drum, traps, bass drum, three flutes and piccolo.

Very truly yours,

(Signed) OSCAR H. HAWLEY.

P. S.—The microphone was in front of the orchestra, right by the cellos.

GALL

Nerve is too mild a word—one must resort to the good old slang, "gall"—to express the unashamed way in which the Vienna publishers who have recently obtained the rights to two movements from Gustav Mahler's posthumous tenth symphony (the only one finished by the composer) appeal to American symphony orchestra conductors to produce the work. Here is a paragraph from their letter:

"Owing to the tremendous expense we are under, we must naturally ask a high price, and as we must pay the widow of the composer a large bonus (besides which she has a percentage of the performance fee), we thought of the following conditions:

One performance: performing rights and rent of parts, about	\$1000
Two performances	1600
Three performances	2000
And for every further performance	500"

Such a business! At that, there are one or two conductors in America so enamored of Mahler that they might not hesitate to pay these ridiculous prices—out of somebody else's pockets. One hopes it is merely ignorance and lack of knowledge of values that moves the foreign publishing firm to make itself so ridiculous in American eyes. But the emphasis which is laid on the share of the widow in the receipts makes one suspect that there is hypocrisy as well as foolishness lurking behind the letter. After all, the Mahler admirers may not be so interested in this particular work. It is not published by the Universal Edition.

THE MUSICIANS' FUND

Mrs. Lee Schweiger, who is founder and president of the Musicians' Fund of America, writes to call our attention to the fact that this month, March, 1924, is Musicians' Fund month. The object of the Musicians' Fund is to afford protection to musicians in the following ways: The establishment and maintenance of a national non-sectarian home for aged, infirm and needy musicians, admission to which will be free to worthy members of every branch of the musical profession, which includes instrumentalists, vocalists, composers, directors, music teachers, concert and orchestral managers, etc.

After this home is fully established, an emergency fund will be created for the immediate relief of distressed musicians and their families. A loan fund will also be created from which the musician in need of temporary financial aid may borrow money without interest, the same to be returned when the borrower is able to do so.

The objects of this association are entirely worthy. The membership dues are low. Active members

pay only \$2.00 a year. To any reader who is interested, Mrs. Schweiger, 808 Washington Avenue, St. Louis, Mo., will be glad to furnish detailed information.

OPERA GIVING

The *MUSICAL COURIER* believes—in fact knows—that the giving of opera is on the increase in this country and will steadily remain so. Without doubt, in a quarter of a century from now there will be seasons of varying length in many of the smaller cities, the system probably being founded on operatic stock companies that will serve four or five cities not too far away from each other. This will mean employment for a great many young American artists who now prepare for opera only to find there is no place where their services can be sold.

Nobody will support a movement for the legitimate extension of operatic activities more heartily than the *MUSICAL COURIER*, but the giving of opera demands, first of all, a substantial amount of capital. It is not possible, as many managers have discovered in the past, and as was illustrated again this season in the case of the Wagnerian Company, to depend upon the box-office alone for expenses. There must always be a reserve fund for lean weeks, for the opera going public is decidedly fickle, paying to see one thing one season and absolutely refusing to look at it the next, as the case of the Wagnerian Company also illustrated. So, when certain new operatic projects are announced, this paper gives them scanty notice and no support until facts are produced which prove the financial responsibility of those behind them—especially in the case of managers who have been connected with previous failure in the operatic line.

A striking proof of the oversupply of operatic artists lies in the fact that, no matter what their past records for failure to meet their obligations, managers succeed ever and anew in signing up a company. How many poor young singers have we known who have not only never received what their contracts called for, but have also been obliged to spend good money out of their own, or their friends' pockets to extricate themselves from one operatic failure or another. Unfortunately the problem of giving opera on a large scale in this country is made an almost unsolvable one, principally because of the large sums called for by a union orchestra and union chorus and railroad fares in the case of a traveling company before one even comes to consideration of the principals and the staging expenses, both of which are comparatively little.

BRAVO, ROCHESTER!

When the Rochester Philharmonic Orchestra comes to New York for its first concert in the metropolis on April 7, Albert Coates will include in his program the first performance here of Leo Sowerby's Ballade for Two Pianos and Orchestra, with Guy Maier and Lee Pattison as soloists. The *MUSICAL COURIER* has already printed the story about the inability of the New York Philharmonic Orchestra to find a place for this new American work on its program, although the Juilliard Foundation (Sowerby is the Juilliard Fellow at the American Academy in Rome) offered to provide score and parts and pay for the soloists. It seems peculiar that no New York conductor undertook to play this work on his own initiative since Sowerby is a known talent and early works of his have been performed here with distinct success; but we have to wait for a visiting orchestra to bring it in. The principal number on Mr. Coates' program will be the Vaughn Williams London Symphony.

MENDELSSOHN OVERWORKED

Nobody would be more surprised than the late Felix Bartholdy Mendelssohn, could he know that his Scotch Symphony was played at Aeolian Hall on last Sunday afternoon and, scarcely an hour later, just over the way at Town Hall, his Italian Symphony had a performance. Doubtless not for fifty years—perhaps never, as far as that goes—has there been a performance of two Mendelssohn symphonies in one day in this city. And it is a good bet that it will not occur again in another century, if ever.

JUST TWO

Harold Reeves' (London) catalogue of miniature scores, listing nearly a thousand of them, recently came to our desk. Out of curiosity we glanced through to see how many American composers were represented. The answer was, just two, John Beach and Adolph Foerster; and at that we confess we had to look it up to be sure whether Beach was American or English.

I SEE THAT—

Mme. Marie Gabrielle Leschetizky will tour the United States next season.

Clarence Whitehill was slightly injured in a train wreck. The Chamber Ensemble of New York will make its public debut at Aeolian Hall on March 27.

Mary Opdycke recently announced her engagement to John Peltz.

Jeritza's fall and spring tours for 1924-25 are already ninety per cent booked.

Mrs. Coolidge occupied a box at the concert given in Washington by Lucy Gates and Lotta Van Buren.

Ossip Gabrilowitsch will begin a Pacific Coast tour on April 15.

Clarence Adler's hobby is his summer place at Lake Placid. Los Angeles is to have a Music Week this year.

Rosalie Miller will sing in Italy and Spain before returning to New York late this spring.

Mme. Cahier has been engaged for some guest appearances in opera in Berlin.

The Cincinnati Conservatory of Music has offered a prize in the Texas Federation of Music Clubs' contest.

Mana-Zucca's The Cry of the Woman continues to receive endorsements from leading singers.

Abby P. Morrison, soprano, has sung frequently before royalty.

Leon Sametini is now a full-fledged American citizen.

Theo Karle has been engaged for the third time to appear at the Worcester Festival.

The Schubertbund, a choral society of Vienna, has given one thousand concerts in sixty years.

Mabel Garrison received over one thousand letters of appreciation following her radio concert on February 24.

Anna Case has returned to New York after the longest tour she has ever had in this country.

Philadelphia is preparing for a musical observance upon a larger scale than ever before attempted in that city.

Dr. Carl Von Zeiss, director of the State Theaters at Munich, Bavaria, died suddenly a short time ago.

George Reimherr is winning a success in The Chiffon Girl with Eleanor Painter.

Two ballets, Arab Fantasia, by Anis Fuleihan, and Prokofiev's Buffon, were given their premieres at the Neighborhood Playhouse March 6.

Amy Fay is in a sanitarium.

Lily Strickland's new song, My Arcady, is arousing great interest.

Marian De Forest will manage the balance of Mai Davis Smith's Buffalo concerts.

Charlotte Lund has given her operalogues twenty-two times in New York.

A program of songs by John Prindle Scott was heard in the Adele Rankin studio on March 4.

Asbury Park had a choir week celebration under the direction of Mrs. Bruce S. Keator.

The Grand Opera Society broadcasted Mignon.

Henri Verbruggen will make his first New York appearance as conductor of the Minneapolis Orchestra on April 14.

The Goldman Band concerts in Central Park will begin on June 2.

Harry Pomar will have charge of the new Hotel Biltmore Orchestra in Atlanta, Ga.

The American Irish Historical Society gave a dinner in honor of Joseph I. C. Clarke.

John Charles Thomas was married to Dorothy Kaehler on March 5.

George Castelle has been busy this season as teacher, singer and conductor.

Ethelynde Smith has begun her fifth concert tour to the Coast.

Percy Hemus will be heard in a melo-dramatization of Edgar Allen Poe's masterpiece, The Raven.

Oscar Hatch Hawley considers the *MUSICAL COURIER* "the most inspirational periodical for musicians in the world."

The Metropolitan Opera Company will revive Der Freischütz on Saturday afternoon, March 22.

Schneevoigt scored a great success as conductor of the Boston Symphony last Friday and Saturday.

There is to be a "jazz" concert at Carnegie Hall April 1, for which the tickets are \$5 each.

Marguerite D'Alvarez will give her third New York recital of the season at Town Hall on March 18.

The Metropolitan Opera will give its annual opera week at Atlanta, Ga., beginning April 21.

C. Mortimer Wiske will direct the Philadelphia Festival. Rehearsals have begun for a series of concerts of choral works under the direction of Clara Novello-Davies.

Guy Maier will be head of the piano department at the Ann Arbor University School of Music during 1924-25.

Pasquale Amato is singing in opera in Berlin.

Edwin Swain has accepted the chairmanship of the New York chapter of the Musical Guild.

Mrs. Lee Schweiger calls attention to the fact that this month, March, is Musicians' Fund month.

Rudolph Ganz has been reengaged for three years more as conductor of the St. Louis Symphony.

Georges Enesco will return to America next season for his third tour here.

Harold Bauer began his career as a violinist.

Ernest Hutcheson will give his fourth and last piano recital of the season at Aeolian Hall on March 22.

Arrangements have been completed for appearances of the Metropolitan Opera Company in Rochester.

Albert Spalding will give about twenty concerts in Holland while abroad.

The New York City Board of Estimate and Apportionment has approved the plan to establish a Municipal Art Center.

Mrs. John McCormack and her daughter Gwendolyn were in a train wreck in France.

The Swift & Company Male Chorus offers \$100 for the best setting to either Longfellow's The Singers or Shakespeare's Blow, Blow, Thou Wintry Wind.

Roger Kahn's orchestra will play English songs Americanized into jazz at the Knickerbocker Grill, March 19.

Ernest Carter's opera, The White Bird, was well received at its world premiere in Chicago.

G. N.

CHICAGO AGAIN ACCLAIMS SCHUMANN-HEINK; PAVLOWA AND HER BALLET PRESENT NOVELTIES

Lamond Offers Rare Musical Treat—Marie Sidenius Zendt Gives Annual Recital—Gali de Mamay and Ballet in Anniversary Program—Katharine Foss Makes Debut—Mrs. Herman Devries Gives Soiree Musicale—Another Contest for Young Artists—Symphony Orchestra Offers Delightful Works—Conservatory and School Notes—Other News of Interest

Chicago, March 8.—At the Balaban & Katz Chicago Theater, on Sunday morning, March 2, Mr. and Mrs. Jesse Crawford gave the first organ duet, and so well advertised was the concert that the vast theater was completely sold out and some four hundred persons, unable to secure seats, waited outside to be admitted later on for the movie show. At the same concert Jan Chiapusso, the distinguished pianist, also appeared, and his contributions to the program were much enjoyed by the audience.

SCHUMANN-HEINK.

Ernestine Schumann-Heink came back to Orchestra Hall on Sunday afternoon, March 2. The famous contralto was received enthusiastically by an audience that left not a vacant seat and many had to content themselves with seats on the stage. In glorious voice, she sang her program as only Schumann-Heink can when she is at her very best, and her most sanguine admirers were delighted with her rendition of each number. A column could be written here in her praise, but so many concerts took place through the week that telegraphic style must be used, and to state that Schumann-Heink is at the zenith of her career will suffice at this time. She was beautifully supported by Katherine Hoffmann, an accompanist de luxe, who anticipates every one of Schumann-Heink's ideas, besides playing exquisitely. There was also Florence Hardeman, violinist, who, in her selections gave ample proof of a facile technic, and the beautiful tone she draws from her violin adds to the enjoyment of her performance. The concert was under the management of Wessels and Vogel.

FRITZ KREISLER.

Kreisler returned to the Auditorium Theater on Sunday afternoon, March 2, for his last concert before his Australian tour, and was greeted by the usual Kreisler audience—huge in number and exuberant in applause. F. Wight Neumann managed the concert. Among the most popular numbers inscribed on Kreisler's program was Frederic Knight Logan's Pale Moon, which had to be repeated.

LAMOND.

There are still many who prefer the old school of piano playing, and these were offered a rare treat on Sunday afternoon by Lamond. Although he had not been heard here in many years, Lamond drew a large and enthusiastic audience of musicians and music-lovers to the Studebaker Theater. Sturdy piano playing was put into his program by this keyboard virtuoso, whose selections included the Brahms' Variations on a Paganini theme in A minor, the Beethoven Appassionata Sonata, Chopin's B flat minor sonata and Berceuse, Glazounoff's Polka and Etude and Liszt's Rondo des Lutins and Tarentelle (La muette de Portici). The masterly renditions given each number evoked hearty enthusiasm from the listeners, who left no doubt as to their thorough enjoyment. This recital, too, was under F. Wight Neumann's direction.

MARIE SIDENIUS ZENDT.

At the Playhouse, on Sunday afternoon, also under the direction of F. Wight Neumann, Marie Sidenius Zendt, one of Chicago's justly popular sopranos, was heard in her annual Chicago recital. Mrs. Zendt, a great worker, has made big strides in her art since her first Chicago recital, and today she is one of the most satisfying recitalists that Chicago welcomes annually. Her program was well built and rendered in a manner all to the glorification of the recitalist. Imbued with a voice of good volume, well handled and placed, Mrs. Zendt knows how to color her tones so as to give added meaning to numbers which are generally sung without feeling and spirit. Such a number was her opening one, Angels Ever Bright and Fair (Handel), which she sang not only with nobility, but also with much gusto. Mrs. Zendt is as much at home when singing old classics as in the modern song literature. She is also a fine Mozart interpreter and knows how Schumann, Jensen, Brahms and Hugo Wolf songs should be rendered. This she demonstrated brilliantly and conclusively at the recital under review. Her enunciation is clear, her delivery exceptionally fine and her emphatic success at the hands of an audience that practically filled the theater a deserved tribute to a fine artist. The singer had the good fortune of having secured anew the services of Edgar Nelson, a master accompanist.

MARY WOOD CHASE SCHOOL RECITAL.

In Chicago there are schools which have larger enrollments than the Mary Wood Chase School of Musical Arts, but there is none that can boast of more artistic pupils. As has often been said in these columns, pupils' recitals should not be criticized. However, on the other hand, to praise a student is often advantageous. The recital by pupils of the Mary Wood Chase School of Musical Arts, which took place at the Cordon Club on Sunday afternoon, March 2, although not reviewed here as it might be, could not be passed unnoticed, as all the students made a fine impression on this reporter. Each showed the result of careful training and more than one big talent was encountered at this recital. Among the eleven young ladies of the academic and professional courses appearing on the program, at least three or four will, unless they marry too early, make names for themselves in the pianistic world. Time only will prove if this prophecy is correct, but most of the students already may be considered professionals, and what is said about them collectively may be taken by each one individually. Those who furnished the program were Geraldine Handley, Charlotte Neumeister, Blanche Strom, Virginia Davis, Marion Knoblauch, Bessie Seegmiller, Dorothy McManus, Helen Ryan, Helen Eggleston, Florence Newcomb and Edith Aamodt. The drawing room of the Cordon Club was not quite large enough to accommodate all the friends of the students and of the school, and quite a few had to listen to the concert from the vestibule.

GALI DE MAMAY BALLET.

A year ago Gali De Mamay and Thaddeus Lobyko came to Chicago and opened a ballet school. To celebrate that anniversary a concert was given by members of the school on Sunday afternoon, March 2, at Kimball Hall. Before the opening of the program a lady, whose name this reporter

was unable to ascertain, came on the stage and introduced to the audience Gali De Mamay, who then was presented with a huge bouquet of roses. This little diversion is here mentioned as it was so different from anything seen at any other similar concert, and that diversion was also manifested throughout the program, which was quite original. All the choreographic compositions were by the ballet-master, Thaddeus Lobyko, and each selection was beautifully rendered by students of the Gali De Mamay Ballet School, while Margaret Gary at the piano supplied the music. Again it would take too much space to review the work of each student, and to mention one and not the other would be unfair, as they all did what they have been taught in a manner that reflected credit not only upon themselves, but also upon the school. Some fifty students appeared throughout the program, demonstrating fine technic and interpretations that had originality. Each student has been taught that grace is one of the most important factors in pleasing the eye, and not an ungraceful motion nor gesture marred the work of the pupils. A very fine debut that presaged many repetitions!

KATHARINE FOSS MAKES DEBUT.

In the Crystal Ballroom of the Blackstone Hotel, under the management of Rachel Busey Kinsolving, Katharine Foss, who had been heard previously only at receptions and musicales given in the studios of Mme. Aurelia Arimondi, her vocal mentor, was heard publicly for the first time on Sunday afternoon. Endowed with a good voice, well placed and trained, Miss Foss showed the result of careful training besides originality of thought and interpretation. Her program was a very ambitious one and was rendered in a manner to justify the choice of each selection. A large and aristocratic audience bestowed on the young artist not only warm plaudits but also many floral tributes.

MRS. HERMAN DEVRIES GIVES SOIREE MUSICALE.

In the Francis I Room of the Congress Hotel some 250 guests listened on Sunday evening, March 2, to a program given by students of Mrs. Herman Devries. Although now and then a line is drawn by this office in reviewing the work of students, only passing comment is given here, as space this week is at a premium, due to so many interesting musical happenings—none more deserving space, however, than the one under discussion. To Incz Levison, Naomi Mathison, Esther Cheekemann, Hazel Quinn, Ester Weiss, Rose Tilska and Jean Kinfli collectively are given words of praise, for, although they are yet amateurs, their work has the savour of professionalism, while the work of other students appearing is touched upon separately. This is done because of the fact that the latter are known as full fledged professionals, not only by virtue of their work but also because they receive remuneration for their services in concert and opera.

In this category comes Helen Derzbach, a very young girl, who many predict will be one of the greatest soubrettes in America. She could enter the comic opera field today and in the very near future have her name written in electric lights outside a Broadway theater, but she has a good voice and perhaps higher ambitions than the light opera stage. She made a hit in Loewe's Niemand hat's gesehen and Curran's Nursery Rhymes. Edith Orenstein, who has often been heard publicly, sang the aria from Tchaikovsky's Joan of Arc in a highly commendable manner. Here is a very intelligent singer who should make a mark for herself. Maud H. Corken, in a song by Strauss and one by Buzzi-Peccia, pleased so much that she was recalled several times, and the approbation of the audience was well justified. Helen Marie Freund can no longer be classed as a student, although she continues to work assiduously with Mrs. Devries, with whom she has received her entire vocal training. As she sings often in public and as there is a constant and increasing demand for her services, her work is always judged from a professional side, and as such it may be said that the manner in which she sang the Shadow Song from Dinorah left little to be desired. She is an exceptional singer, very intelligent and deserving of success. By the way, Pavlowa secured her to sing a Bird Song in one of her ballets during her two weeks' stay in Chicago. Virginia Listemann Baxter, a member of a musical family whose name is known from coast to coast in America and no less well known throughout Europe, was heard in Xavier Laroux's Le Nil and an aria from Mozart's Il Re Pastore. A very artistic singer, Mrs. Baxter has also a charming personality, which, added to her fine interpretation and the suavity of her tone, made a fine and lasting impression on all her auditors. Mrs. Baxter should re-enter the musical field, in which she would surely make a place for herself. She won a big success on this occasion.

Mrs. Devries is to be congratulated on the success of the evening and especially on the improvement noticed in each pupil since last heard by this reporter. At the piano, Mrs. Devries gave fine support to her young charges besides demonstrating that a vocal teacher can also be a fine pianist.

GUY MAIER AND LEE PATTISON AT MANDEL HALL.

Under the auspices of the University of Chicago, at Mandel Hall on Tuesday afternoon, March 4, Guy Maier and Lee Pattison gave another of their interesting two-piano recitals.

FRANK FLORENTINE A COMPOSER.

Very few of the opera artists and other musicians who live at the Congress Hotel in Chicago have ever suspected that Frank Florentine, manager of the hotel, is a composer. Nevertheless, one of his compositions, A Kiss of Desire, was sung as an encore by Marie Sidenius Zendt at her recital last Sunday afternoon and made a hit, to the surprise of the modest composer, who was among the auditors.

PAVLOWA AT THE AUDITORIUM.

Pavlowa—poetry of motion, symphony of grace and inspiration—opened a two weeks' season at the Auditorium Monday evening, March 3. The "incomparable" premiere danseuse and her Russian Ballet delighted large and enthusiastic audiences throughout the first week, when, added to ballets known here several novelties were produced.

It seems unnecessary at this time to rhapsodize again



SIR THOMAS BEECHAM.

the English conductor, who has just emerged from several years' retirement to resume his musical career. (Walter Barnett photo)

over Pavlowa. Superlatives upon superlatives have been set down to sing her praise in the past, and today she is more unique in her art than ever before. It does not seem that Pavlowa is a living creature, for when she is on the stage she floats as a spirit with a lovely personality and wonderful form. Pavlowa is not a star; she is, by herself, a constellation. She was superbly supported by Laurent Novikoff, the premiere dancer; Hilda Butsova and Muriel Stuart. The symphony orchestra, under Theodore Stier, not only played the ballet music with fine rhythmic and vocal color, but also gave a good account of itself in symphonic numbers, which opened the programs. Scenery and costumes were up-to-date and most effective.

Five ballets, new to Chicago, will be produced during the stay—two are already known here, having been presented the first week. On Monday evening Oriental Impressions was first performed and proved a happy addition to the regular repertory of the Russian Ballet, and on Tuesday evening Old Russian Folklore had its first performance and gave Pavlowa new opportunity to display her remarkable technic in toe dancing, as well as the complete gamut of her art. In this ballet, the composer, Tscherepine, has written a short solo for a coloratura soprano. At this performance, and repetitions of Old Russian Folklore, the part was taken by Helen Freund, professional student of Mrs. Herman Devries, who sang beautifully, besides revealing herself as a first-class musician. During the first week such ballets as Amarilla, Chopiniana, A Polish Wedding, Snowflakes, Visions, Autumn Leaves, The Magic Flute and Fairy Doll, besides eight different divertissements given on each performance, were the attractions that brought thousands to the Auditorium.

FREDERIK FREDERIKSEN IN ROCHESTER.

Frederik Frederiksen, the well known Chicago violinist and founder of the Scandinavian Quartet, went to Rochester (N. Y.) on March 5, where he played at the Rochester School on a program furnished by the Florence Macbeth Company. The Scandinavian Quartet has been in great demand this season and has appeared throughout this country. Other dates concerning that quartet as well as Mr. Frederiksen's own activities will soon appear in these columns.

CONTEST FOR YOUNG ARTISTS.

The Society of American Musicians, with the co-operation of the Orchestral Association and Frederick Stock, announces another contest for young artists in piano, voice, violin, cello and wood-wind instruments (flute, clarinet and bassoon). Six prize winners are to be given appearances as soloists with the Chicago Symphony Orchestra in the series of popular concerts, season 1924-25—one pianist, one violinist, one cellist, one woodwind player and two vocalists (one male and one female). Conditions for entering the contest can be secured by writing to Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago. Compositions to be used in the contest can also be secured at the same address. Entrance to the contest closes October 25, 1924.

CRITICISM.

Our good friend, Francesco Daddi, said the other night: "That fellow who signed the Chicago Letter this week always finds everybody good. He does not need to go to concerts or recitals to review them, as he finds everything and everybody good." Now, Mr. Daddi is an excellent musician and a very fine vocal teacher, but his remark was unfair. This department often finds fault but more often it finds quality. There are very few bad musicians nowadays. There are some good ones, some still better and a few that are great. Good artists can be made greater through advertising, not perhaps greater in their work, but greater through having their names better known by the general public. A great artist, generally speaking, must advertise, not to become great in talent, but to become great as far as name-value is concerned. To find fault is easy. No one is perfect and everyone can be criticized. To find quality in young artists is encouraging, and to find fault with great artists does not necessitate the work of a critic, as it is far easier to detect faults than qualities.

CHILDREN'S CONCERT.

A Saint-Saëns concert was arranged by Conductor Stock for this week's children's concert, given on Thursday afternoon, March 6. The children and their grown-ups were

entertained by two young children, who were the soloists—Rose Kaplan, pupil of Rosenfeld, and Howard Feiges, talented student from the class of Walter Spry. The two young soloists—little Miss Kaplan is only ten years old and Howard Feiges only two years her senior—were heard in The Animals' Carnival, in which they had the excellent support of the Chicago Symphony Orchestra.

Master Feiges has been heard very often at the Columbia School, where his instructor is one of the heads of the piano department. In public appearances he has demonstrated in very difficult numbers his fine pianistic accomplishments, and it was a foreseen conclusion that he would make a hit with the patrons of the children's concerts given by the Chicago Symphony Orchestra. True to form, he played beautifully, and it is doubtful whether a grown-up pianist could have done better with the number than these two gifted children. Feiges is not a prodigy; he is a fine musician and already a very good pianist. His mind, however, does not run along one channel, as it is learned that he is an all-around student and his work in the different branches taught in the elementary schools is as satisfactory to his teachers as his work on the piano is to Walter Spry and the Columbia School.

Little Miss Kaplan, too, has been well taught. She also has talent, which when developed should bring her fame in her chosen field. She looked lovely and shared with young Feiges in the success of the afternoon. Both children had to repeat The Swan, in which the cello solo was played by Carl Bruckner, and as another encore they played Chamade's Morning for two pianos without accompaniment. The other orchestral numbers were the Military March from Saint-Saëns' Algerienne, and the symphonic poem, The Spinning Wheel of Omphale, by the same composer. Stock conducted the concert and made witty and instructive remarks before each number. The Animals' Carnival, which had been heard in part before, at Ravinia, was well worth hearing in its entirety, especially as it was presented not only by the two children but also by the orchestra and Stock—a performance that would have made Saint-Saëns himself happy. It is a big piece of musical humor and wit, easy to understand and refined in its cleverness.

ANOTHER HESS ARTIST-PUPIL MAKES DEBUT.

Having heard three artist-students from Hans Hess' cello class in debut recitals within the past month, it is not difficult to understand why he is considered the best teacher of the cello art in Chicago. No teacher of this difficult instrument presents more pupils in the professional field than Mr. Hess and none obtain better results with their students.

The most recent debutant from the Hess studio is Lillian Rehberg, who played a recital on March 4, in the Fine Arts Recital Hall, before a large and most appreciative audience. Still in her teens, Miss Rehberg has mastered the difficult art of cello playing to a high degree and, like all Hans Hess exponents, she knows how to make an entire cello program most enjoyable. There is fine expression in her playing, which is clean-cut and musicianly; she delivers a suave, velvety tone, and her technic is unusual. The gifted cellist played a program made up of Boccherini's Sonata, Golttermann's D minor concerto, the adagio from Schumann's A minor concerto, Popper's Village Song, Godard's Sur le Lac, Popper's Spinning Song and Beethoven's Vari-

CHICAGO HEARS WORLD PREMIERE OF CARTER'S THE WHITE BIRD

The world premiere of The White Bird, music by Ernest Carter to book by Brian Hooker, took place at the Studebaker Theater, on March 6, before a large and demonstrative audience. The music that Ernest Carter has set down, though modern in orchestral concoction, has now and then the note of sentimentality and melody that appealed to our forefathers and which still tickles the ear of our generation. Carter's music is colorful and its leit motifs varied to depict the various moods of the personages in the plot. It is in the lyric moments that Carter's muse is at its best, though the dramatic action does not suffer by its musical treatment. To resume, Carter has written an opera well worth while, and the success it met with at the hands of its first public presentation presages other hearings in this and other communities. The most enjoyed numbers were the quartet and the duet, the latter especially well sung by Hazel Eden, who made a fine impression as Elinor, and Bryce Talbot, a pupil of Vittorio Trevisan, who, as Basil, disclosed to fine advantage a beautiful baritone voice, well placed and used with marked ability. Mr. Talbot knows how English should be enunciated and he articulated each word so correctly that not a single one escaped his hearers.

The story of The White Bird by Brian Hooker is a good one. Reginald Warren, an ugly person in body and mind, has a wife, Elinor, who secretly loves Basil, one of her husband's foresters, but she cannot sacrifice her honor nor can Basil forget that he owes to Warren both his life and livelihood. Thus, he is equally bound to restrain his love for her. The husband is not blind to the lovers' plea, yet he refuses his wife's desire to be taken away from temptation and openly taunts her with her passion and with the pride that holds it harmless.

After many incidents that could just as well have been omitted, not being relevant to the story, the young forester,

mistaking a white scarf on Elinor's neck for a white bird, shoots her.

After the first scene Mr. Carter was called upon the stage by Elinor Freer, chairman of the Opera in Our Language Foundation, under whose auspices the opera was presented, and given publicly the first David Bispham memorial medal for an American opera. The presentation was simple, yet it elicited much enthusiasm from the audience. Mr. Carter then thanked Mrs. Freer, her organization, the conductor, stage manager, the artists, and, though he acknowledged that there were many shortcomings in the production, he was grateful that his work had been produced.

It would be unkind for this reviewer to emphasize all the shortcomings—they were many. The stage manager is a veteran, Charles T. A. Jones, connected for many years with leading opera companies. He knows his business, but with amateurs one often has a difficult time, and though some of the principles are singers with operatic experience, the majority were novices and their awkwardness on the stage was so apparent as to mar the performance. The conductor, Leroy Wetzel, is a fine choir conductor, and though he has not replaced Father Finn with the Paulist Choristers, he has directed that organization for several years efficiently enough to satisfy the powers that be; but as an operatic conductor he is very inefficient. He conducts well enough, but his reading could not be called illuminating. He beats time as a metronome and delights when the orchestra plays loudly—this, probably, because the number of players was limited. The names of those who appeared in this production, with the exception of those above mentioned and of Elaine Dessem, a routine singer, late of the Sheehan and Boston English Opera companies, who did well as Nanny, Elinor's nurse, are not here published, as it would mean little to the music world, and to criticize them would not help the cause.

ations Symphoniques, in a highly praiseworthy manner. She earned the hearty enthusiasm of the listeners and responded to the instant applause with several encores. Miss Rehberg may well feel proud of her success and so may her efficient mentor.

GUNN SCHOOL NEWS NOTES.

A reception was given at the Gunn School on March 1 for Lee Pattison, distinguished member of the faculty, and Jacques Gordon, concertmaster of the Chicago Symphony Orchestra. Mr. Pattison and Mr. Gordon played sonatas by Bach and Pizzetti. Some three hundred of the representative musicians and music-lovers of the city attended, and a large group of the pupils of the Gunn School also were present.

Moriz Rosenthal conducted his last class at the Gunn School on Tuesday, February 25. It was a most interesting class, attended by performers and a number of listeners. The works played and discussed were Beethoven's sonata, op. 90; first and fourth ballades and fourth scherzo of Chopin; E flat major rhapsody of Brahms, Carnival of Schumann, and the F minor concerto of Chopin. Glenn Dillard Gunn was represented by Belle Tannenbaum-Friedman, Clara Drew Miller and Hadassah Delson; Louise Rohbein and Leopold Godowsky by Marion Roberts, and Henriot Levy by Floyd North. Mr. Rosenthal hopes to teach at the school again in April.

THE OUMIROFFS' ACTIVITIES.

Mr. and Mrs. Boza Oumiroff (Ella Spravka) continue having a busy time teaching and appearing in recital. Their program was much admired after the annual banquet of the Art Institute recently, and they had to repeat their program at the Cordon Club the following Sunday, when a big reception was held in honor of the painters and sculptors, whose works are in this year's exhibition.

Sunday, February 17, Mrs. Alexander Stevenson gave a big tea party for Mr. Oumiroff and Mme. Spravka at the

Saddle and Cycle Club, when both artists gave a delightful program and were enthusiastically applauded by a numerous and fashionable audience.

February 24, the Eleanor Central Club had the pleasure of hearing both the popular artists, and seldom has the big drawing room resounded with warmer plaudits than on this occasion.

Both artists' teaching activities here have already been crowned with the production of many successful pupils. A short time ago a long list of Mr. Oumiroff's pupils fulfilling engagements here and in other States was published. Now the success of Dorothy Moline, one of Mme. Spravka's pupils, at the concert given on February 11 at the Y. W. C. A. auditorium, for the benefit of summer camps, is noted. Another pupil, Hattie Edholm, is a very popular teacher and ensemble player in Seattle, (Wash.) Several Sisters of the St. Francis and Sacred Heart Order have taken up their teaching activities after several terms of study with Mme. Spravka.

SYMPHONY CONCERT.

The twenty-first program of the Chicago Symphony Orchestra was one of great interest, as it included one Brahms number seldom performed—the concerto for violin and cello in A minor—and the first performance here of Goldmark's A Negro Rhapsody.

The program was opened with Brahms' Academic Festival overture and concluded with the prelude, the love scene and introduction to act three from Wagner's Tristan and Isolde. The soloists were Jacques Gordon, concertmaster of the orchestra, and Alfred Wallenstein, principal of its cello department. Stock gave a remarkable interpretation of the overture, which, though often heard, was so well rendered as to awaken from their weekly stupor the habits of these concertgoers, who reacted and gave the leader and his men proof of their enjoyment by loud and sustained plaudits. In the concerto the orchestra also gave able support to the two soloists. Mr. Gordon, who has often been heard as soloist with the Chicago Symphony Orchestra and whose string quartet has been well supported by chamber music devotees, is the ensemble player par excellence, and the manner in which he read his part of the concerto was illuminating. He played with great beauty of tone, and his impeccable technic made light of difficult passages, which were rendered with the smoothness always expected from such a fine virtuoso of the bow. Mr. Wallenstein, too, did his part splendidly. Thus, the work was much enjoyed and the soloists had to bow many times at its conclusion to acknowledge the tribute paid them by the subscribers of these concerts.

A Negro Rhapsody by Rubin Goldmark, though new here, was performed a little more than a year ago in New York by the Philharmonic Society and given a lengthy review at the time by one of the critics on this paper. Goldmark has been recognized as one of America's leading musicians. It

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would therefore be unkind to dismiss the work with the bromide, "as this work has been reviewed previously, no more need be said at this time." A great deal more can be added, as really Goldmark has written a work that is one of the most interesting novelties heard this season. Here is music that really has meaning; music that, though modern in its idiom, does not resolve itself into an algebraic problem, and his *Negro Rhapsody* is a big addition to the symphony music repertory. Goldmark believes in melody and knows how to write it, and this, added to his clever manipulation of the orchestra, makes the work a contribution that should please the musician as well as the layman, not only in this country but also everywhere that good music is understood.

After the intermission the selections from Wagner's *Tristan and Isolde*, including the prelude of the first act, the love scene of the second, and the introduction—*Tristan's Vision*—Arrival of the Ships and *Isolde's Love Death* from the third act (all arranged for concert performance by Frederick Stock), made the second part of the program a source of great enjoyment. The orchestra played each excerpt with great virtuosity and tonal beauty and Stock's reading was so perfect, so eloquent, that all the romance contained in the immortal music set down by the greatest musician-poet the world has ever known, was communicated to the auditors, who, spellbound, listened most attentively and at the conclusion of each selection showed without reservation their enthusiasm. Well deserved indeed were those demonstrations, as the power of the music and its rendition were enough to accelerate the pulse and to throw a generally somnolent audience into one of the most responsive of the present season.

AMERICAN CONSERVATORY NOTES.

The Children's Department of the Conservatory is having the largest enrollment in its history. This is largely due to the most practical results obtained in the work as outlined by Miss Robyn and carried out by her assistants, Ethel Lyon, Florence Nichols, Marie Stange, Marion Roberts and Frances Markman. The final recital in the Children's Department will be held early in June.

Advanced pupils of the Expression Classes gave a splendid recital, Friday evening, March 7, in the Conservatory Recital Hall. There were some twenty numbers on the program and the work of each one of the students reflected great credit on their teacher.

Alice Carcuff, soprano, pupil of the Vocal Department, appeared in the leading role of the *Armour Post Follies* at the Aryan Grotto, February 27, 28, and 29.

The master classes of Mme. Delia Valeri, distinguished New York voice teacher, and Fannie Bloomfield Zeisler, celebrated pianist, should prove splendid successes this summer, judging from the number of inquiries received daily from all parts of the country. Mme. Valeri and Mme. Zeisler are each offering a free scholarship to the most talented student among the applicants.

BUSY STULTS ARTIST PUPILS.

Walter Allen Stults' artist pupil, J. Henry Welton, the tenor, who won this season's contest sponsored by the Society of American Musicians, has, in addition to his church duties and class work at Northwestern University, filled the following engagements during January and February: January 21, Business Woman's Club of Evanston; 23, Irving Park Lutheran Church; 27, Orrington Hotel, Evanston; February 3, Messiah, Naperville (Ill.); 17, Edgewater Beach Hotel; 18, Ravenswood Woman's Club Auxiliary, and, 28, Chicago Symphony Orchestra popular concert. In addition to the above listed appearances, Mr. Welton has been engaged for a recital appearance at the Studebaker Theater March 15, under the auspices of the National Kindergarten Association.

Another very promising tenor from the Stults class is Thomas O'Connor, who has recently been engaged as tenor soloist at the Waukegan Baptist Church. Edith Mays, soprano, also a Stults student, has been engaged as soloist in the River Forest M. E. Church.

BUSH CONSERVATORY NEWS ITEMS.

The third concert this season of the Bush Conservatory Symphony Orchestra will take place in Orchestra Hall, April 8. The program to be given under Richard Czerwonky's capable baton will include the Liszt Preludes and three compositions by Mr. Czerwonky—two Sketches and *Carneval of Life*. The three soloists—a pianist, violinist and singer, who are artist students of Bush Conservatory—will be announced in next week's issue.

The heavy advance enrollment for the Summer School at Bush Conservatory is unusual for this time of year, even at this busy Chicago school. The excellent courses in the normal and other departments are attracting large classes, while the demand for time with artist teachers is exceptional. Likewise, the conservatory dormitories, always a popular feature with summer students, show signs of being completely reserved long before the summer school opens. Students contemplating attending the summer session are urged to make immediate application.

President Kenneth M. Bradley of Bush Conservatory will make his annual vacation trip to California in April. In response to numerous requests, he will conduct examinations for the Master School in Los Angeles, San Francisco, Portland and Seattle while in these cities.

The preliminary contests for the big prize competition of Bush Conservatory to be held in Orchestra Hall, April 29, will begin at Bush Conservatory on April 10. Hearings of the contestants for the two violin prizes, offered by Lyon & Healy and the Hornsteiner Violin Shop, the piano prize given by the Moist Piano Co., and the voice prize, also given by the same firm, will take place at that time.

An excellent program was given at Bush Conservatory Recital Hall, March 7, by two promising junior faculty members—Melita Krieg, pianist, and Paul Stoes, violinist. A well chosen program was played by the two young artists with fine musicianship and enthusiasm.

KNUPFER STUDIO NEWS.

Bertha Garland, artist-pupil of Walter Knupfer, appeared in recital at the school on March 5. Her program included *Symphonic Etudes* by Schumann, and two groups of pieces by Schubert, Chopin, Grieg, Rameau-Godowsky, Liszt, Sgambati and MacDowell. She was assisted by Helen Ginsberg, soprano, and Leah Wagner, contralto, professional pupils of Zerline Muhlman of the faculty, who sang songs by Bemberg, Cadman, Kellie, Handel and Saint-Saens.

Esther Parker, soprano, professional pupil of Zerline Muhlman of the faculty, who scored such a great success as Rachel in *The Jew of Spain* by Rose Westgate, at the initial performance of this opera at the Aryan Grotto

Temple on February 2, has been engaged to go on a tour with the Dubin Opera Company, beginning at Detroit (Mich.), March 3.

Leah Wagner, another professional pupil of Zerline Muhlman, appeared at Washington Hall on the afternoon of Washington's birthday.

Fritz Metzger, professional pupil of Zerline Muhlman, sang for the Y. P. C. of Temple Mizpah on February 20.

CHICAGO MUSICAL COLLEGE ITEMS.

The concert that was given by the Chicago Musical College on Sunday afternoon was presented by students in the piano, violin and vocal departments. Carroll Kearns, vocal student of the College, will give a joint recital with Harold Bauer, the renowned pianist, March 14, at New Castle (Pa.). Edward Collins, of the faculty, will give a program of compositions by John Carpenter before the Chicago Woman's Club, March 12. Hannah Moynihan, student of Mabel Sharp Herdieu, has been appointed soprano soloist at St. Vincent's Church; Velma Talmade, also studying with Mrs. Herdieu is singing at Oak Park in a recital March 16.

MUSICAL NOTES.

Every week in this letter there are items appearing under the title "Musical News Items" or "Musical Notes." Though embodied in the Chicago letter, those squibs are written by J. Allen Whyte. RENE DEVRIES.

LUCCHESI A SUCCESS IN CONCERT AND OPERA

Charming Soprano Sings from Coast to Coast and from Canada to Mexico

Since making her debut three years ago, Josephine Lucchese has been singing continuously one week after the other, with very little rest between appearances. Her operatic career has been nothing short of phenomenal, for she already has sung with the San Carlo Opera Company, with the Grand Opera Company in Havana with Ruffo, Schipa, Martinelli, etc., and with the Ravinia Opera Company. Not content with the success she has scored in opera, Mme. Lucchese this season undertook a transcontinental tour, and that she also has made a deep impression on concertgoers is evidenced by the unusually fine press notices she has received everywhere. The soprano will complete her tour by Easter, when she will have given no less than eighty concerts. This is very remarkable considering the fact that this is her first year in concert work.

Not only has Mme. Lucchese been featured in reviews following her concert and opera appearances, but there have been numerous interviews with her in dailies and in magazines. An especially interesting interview with the prima donna appeared in a recent issue of *Holland's Magazine*.

In chatting a short time ago with the singer, it was discovered that she is the same girlish, unaffected Josephine Lucchese of school days. She not only has a charm and naturalness of manner that make one like her at once, but she is really young and beautiful and has that kind of beauty to which cameras, according to published pictures of the acclaimed prima donna, have, so far, failed to do justice.

Asked how it was she happened to learn that she had a voice, Mme. Lucchese explained that it was quite accidental:

"I always loved music," she said, "but I did not know I could sing. When I was ten years old I played the mandolin and that really was the beginning. Then for five or six years I studied piano. I felt all the time I really could sing. One day, six or seven years ago, a friend of my parents who was a voice teacher came to our home to visit. He thought I could sing. Not long after I began to study voice seriously with Mme. Colombati, who was at that time in San Antonio.

"I remember the first thing I sang for her was *Caro Nome*. She did not give me any special encouragement, but I was sure I really had a voice. Finally it was decided that I should go with her to New York to study. Father disliked to have me go, but he has a strong love for music, and he felt the opportunity should not be denied me. You know the rest. During my stay in New York I studied very hard with Mme. Colombati. Then I coached with Mme. Pilar Morin for dramatic action, made my debut in the great metropolis with the San Carlo Grand Opera Company and, from that day to this, I have been singing all over North America, from Coast to Coast, from Canada to Mexico.

"I expected to go to Europe next year, but owing to the numerous bookings already made for me for next season, I have been compelled to postpone my appearances abroad for another year."

Mme. Lucchese is not one of those artists who believe they can stop studying when they achieve success, for she continues her work with both Mme. Colombati and Mme. Pilar Morin. A. B.

De Wald-Kuhnle Offers Prizes

A contest was conducted recently among members of the expression department of Williamsport Dickinson Seminary. Laura De Wald-Kuhnle, teacher of voice and expression, gave prizes of \$25 for the best impersonation of scenes from Shakespeare's plays. Leona Thomas won the first prize of \$10, and \$5 each was awarded to Hilda Heyler, Louisa Berghaus and Geneva Rich. The expression department at the seminary is under the direction of Elizabeth Russell-Reed. Laura De Wald-Kuhnle is a graduate of Dickinson Seminary, class of '96.

Earle Laros Enthusiastically Greeted

Earle Laros, "the pianist with a message," was enthusiastically greeted when he played recently at St. Matthew's Lutheran Church, Philadelphia. His entire program was thoroughly enjoyed, and many encores were demanded. Mr. Laros played two of his own compositions, both of which were especially well received.

Verbruggen to Make New York Bow

Henri Verbruggen will make his first New York appearance as conductor of an established American orchestra, when he brings the Minneapolis Symphony Orchestra to Carnegie Hall on the evening of April 14.

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(Signed) Emil Oberhoffer

GOTHAM GOSSIP

PURPOSES OF THE TOWN HALL.

Responding to invitations some seventy-five journalists and literary men were dinner guests of the Town Hall authorities in the new club quarters, March 4. The object of the dinner was to promote a better understanding of what the Town Hall is doing and proposes to do. Musicians know it as a concert and recital hall, but this is only a small portion of its activities. Chairman Henry W. Taft introduced matters by speaking of publicity, advertising, news value, and grouping them. The Hall cost \$1,250,000, he said, and over a million people have crossed the threshold in the three years of its activities. Following him, Director Robert Erskine Ely stated that the institution is now twenty-nine years old, and its policies include the giving of lectures, holding of forums, and in fact, every public good. To help support the hall, it is rented for \$200 for afternoons and \$250 for evenings. Perpetuating the names of many people more or less known, but all of some notable achievement, chairs have been endowed, costing \$1,000 each; among such are those of Seth Low, Dr. Leiziger, Robert Bacon, Anne H. Shaw, also such living persons as Henry Van Dyke, Mme. Curie, etc. The library and reading room, with restaurant and club room on the fourth floor, will soon be in use. The dedication of Town Hall will occur May 13, 14 and 15, with addresses by the governor, the mayor and other officials, and with music as a special feature, the organ also to be prominently used. It is expected that the Hall will then be free from debt. Among well known persons present were George Gordon Battle, Hamlin Garland, Frank A. Munsey, Nicholas Roosevelt and Melville E. Stone. F. W. Riesberg represented the MUSICAL COURIER.

FRATERNAL ASSOCIATION OF MUSICIANS HOLD ELECTION.

At the fifth monthly meeting of the Fraternal Association of Musicians, on February 26, at Ethical Culture hall, the annual election of officers was preceded by a program given by advanced pupils of members. Mae Bickner, pupil of Gertrude Beckley, showed excellent training in numbers by MacDowell, Liszt, and Liebling. Irma Correll's pupil, Anna Stumpf, made a favorable impression by her expressive rendition of Petrarch's Sonnet No. 123 (Liszt) and a Chopin waltz. Two pupils of Thomas Franco—Martha Kovacs, violin soloist, with Mary Marmorino, accompanist—presented compositions by Sarasate, Toselli, and the Paganini Moto Perpetuo; Miss Kovacs showed poise, endurance and talent. The final group was given by Marguerite Kaye, soprano, artist pupil of Frederic Warren, who sang with grace and beauty a group of six songs in Italian and English, concluding with a captivating barcarolle by A. Louis Scarmolin, composer-pianist, who furnished skillful accompaniments.

After the program the annual election took place. Much regret was expressed over the retirement of two officers whose terms had ended—George E. Shea, president, by whose skillful guidance and untiring efforts the association has kept its best endeavor, and Irvin F. Randolph, treasurer, who has devoted much time and scrupulous attention to financial detail, with a substantial balance in the treasury. The list of newly elected officers follows: President, Louis Sajous; vice-presidents, Mrs. E. Bronx Southwick and Miguel Castellanos; recording secretary, Helena A. Pino; corresponding secretary, Gertrude M. Beckley; treasurer, Mrs. Charles T. Wilbur; five executive committee members, George E. Shea, Edwin Hughes, Mrs. Louis Sajous, Clara A. Korn and Irving F. Randolph.

HYMN OF PRAISE AT BRICK CHURCH.

The usual full attendance marked the February 29 noon-time performance of Mendelssohn's Hymn of Praise at the Brick Church under Dr. Clarence Dickinson. The work was given a worthy performance by soloists, chorus and organ; especially effective were the soft passages sung by the entire choir, with sustained and very effective high B flats at the close. May Reddick Prina and Elizabeth Smythe, sopranos, and Lambert Murphy, tenor, were the solo singers, and with these competent artists everything went off well. The closing prayer, given by Pastor Merrill, was beautiful in its recognition of "the magic of music's art," as he so ably expressed it.

A Smetana program will be given at the Friday Noon Hour of Music at the Brick Church, March 14, by Clarence Dickinson, with Margaret Northrup, soprano; Margaret Sittig, violinist; Ladislav Urban and Karel Leitner, pianists. Coleridge-Taylor's The Atonement will be sung by the choir of the Brick Church on Sunday afternoon next, at four o'clock, under the direction of Clarence Dickinson, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croton as soloists.

GRAND OPERA SOCIETY GIVES MIGNON.

Mignon was presented, in English (the vernacular is always utilized), by the Grand Opera Society of New York, under the direction of Zilpha Barnes Wood, at the Y. M. H. A. last week. The hall was filled to capacity, and the beautiful music and spirited acting of the principals were heartily applauded. Lola Wilson sang the title role with beautiful voice and dramatic expression. Edna Craig Bianchi pleased the audience with her grace and coloratura singing in the role of Filina. Bertha Smith was the Frederick, with Glenn Christie as Wilhelm. Laertes was sung by J. B. Grinnock, with Joseph McKenna as the Lothario. Antonio was played by J. P. Hohman. Augustus Post was the fierce gypsy leader, and the Kaisha Constantine School of Dancers had charge of the ballet. Mrs. Wood conducted the performance, and made a very effective thing of it.

The opera was repeated at P. S. 27, March 6, with a different cast. Then followed P. S. 52 on March 7, with Wadleigh High School on March 27. March 15 the society will broadcast it from station WJZ. Interested singers may join the society at any time.

KRIENS' SYMPHONY CLUB AT WANAMAKER'S.

Christiaan Kriens conducted the Symphony Club, which bears his name, at a Spring concert at the Wanamaker Auditorium, March 1, with Gladys St. John, coloratura soprano (Samoiloff pupil), as soloist. This is the fourteenth season of the club, which is a training school for orchestral players, offering opportunity for rehearsal and appearance with orchestra. They played the Sakuntala overture (Gold-

mark), La Ferie suite (Lacombe), and shorter works by modern composers, including one by Conductor Kriens. Miss St. John sang four songs with éclat. March 3 the Plainfield Symphony Society gave its ninth concert in the High School auditorium, with Irvin Schenkman, pianist, as soloist. Mr. Kriens presented a program of much variety, including the overture to Oberon (von Weber), the ballet music from Faust (Gounod), the first movement from the "New World" symphony (Dvorak), Military March (Schubert). Pianist Schenkman played the Saint-Saëns' second concerto, as well as piano solos by Glinka and Moszkowski. The next subscription concert occurs May 26. On March 29 the society will give a special children's educational concert, with lecture and memory test.

AMERICAN ACADEMY PRESENTS MILESTONES.

Given frequently by the American Academy of Dramatic Arts, the drama, Milestones, by Bennett and Knoblock, was presented March 4 by the seniors of the institution at the Lyceum Theater. Thorough rehearsal and capable cast united in giving a first rate performance by the young actors, who were Brace Conning, Ruth Taylor, Mary Cray, George Chiles, Helen E. Kelly, Clarke Billings, Tyler Barclay, John Paule Lewis, Grace Dalton, Marling Chilton, Genevieve Walsh, C. Westbrook Van Voorhis, Marling Chilton and Truman G. Quevli.

ELSA FOERSTER CONTINUES TRIUMPHS IN GERMANY.

Elsa Foerster, whose home is in Wood Ridge, N. J., sang the role of Elsa on January 6, in Dresden, and Elizabeth, on January 30, in Cologne, with great success in each instance. She was also soloist in the Karl Panzer Commemoration in Düsseldorf on December 31, singing I Will Comfort Thee, from the German Requiem (Brahms). The Nachrichten of that city especially praised her beautiful voice.

JOINT RECITAL AT INSTITUTE FOR THE BLIND.

Arthur Helsby Richmond, baritone, and Bassett Hough, pianist, united in a joint recital at the New York Institute for the Education of the Blind, February 26. The baritone sang songs and airs by Handel, Schubert, Brahms, Schumann, and modern English, American and Russian composers, while the pianist played works by Beethoven, Brahms, Liszt, Stojowski and Dohnanyi. Music is an important feature at this institute, of which Edward M. Van Cleve is superintendent; it fills a place in the life of blind people impossible for us who have sight to realize.

INAUGURATION OF NEW ORGAN AT TRINITY CHURCH.

On March 10, the new organ of Trinity Church was dedicated by the Bishop of the diocese, followed by a recital by the combined choirs of this church and that of the Cathedral of St. John the Divine. On the four successive days, 12:30 noon, the following leading organists of Episcopal churches gave recitals: Ernest Mitchell (Grace McK. Williams (Saint Bartholomew's Church)), and Lynnwood Farnam (Church of the Holy Communion).

THEODORE STRONG DIRECTS METROPOLITAN MIXED QUARTET.

"A delightful ensemble of distinguished soloists," says the circular issued by Theodore Strong, relating to The Metropolitan Mixed Quartet. The singers are Marie Nicholson, soprano; Grace Strong, contralto; Frank Lee, tenor, and Lon Mack, bass.

MURIEL MORETON PLAYS WELL.

Muriel Moreton, of Stony Point, N. Y., pupil for two years past of Emma L. Wiles, recently played for a private audience in New York. At her early age she shows much musical talent, playing accurately and phrasing musically, all of which redounds to the credit of her teacher, Miss Wiles. The little girl comes of a musical family.

KROEGERS OF ST. LOUIS IN ITALY.

Ernest R. Kroeger and family have spent the last year in Europe, first enjoying the beautiful Riviera district, and later in Rome. In the Holy City he heard Salome under Strauss' own conducting, as well as an orchestral concert. Many friends will be glad to hear that Mr. Kroeger has recovered his health.

ASBURY PARK CHOIR WEEK CELEBRATION.

Mrs. Bruce S. Keator, organist and director of the choir of the First M. E. Church at Asbury Park, had her annual choir week celebration February 21-28. There were special musical features every day, with a choir bazaar, the Apollo Club singing under Herbert S. Sammond; a vespers, with visiting artists, Kate Elizabeth Fox and her choir, from the Church of the Redeemer, Morristown, N. J.; John Barnes Wells, tenor; special Sunday musical services, with a new anthem, When Winds Are Raging, by George B. Nevin, dedicated to Mrs. Keator; Harry Burleigh, baritone and composer; Mildred Dilling, harpist; Paul Kefer, cellist; The Mozart Club, Mrs. H. H. Shreve, conductor. All these assisted in the celebration. The handsome souvenir program contains pictures of the choir of thirty voices, of Pastor F. A. DeMaris, of the organ and pulpit, Organist Keator, and various chairmen of committees.

THE SCHUBERT GLEE CLUB.

The Schubert Glee Club is a new organization, for singers, interested in male choral and ensemble work. Tenors, baritones and basses desirous of joining are cordially invited to apply on Monday evenings, eight o'clock, at the Metropolitan Opera House building, 1425 Broadway, room 65. Rehearsals are held under the direction of Leo Braun.

ANNE TINDALE IS COACH AND ACCOMPANIST.

Associated as studio accompanist with Adelaide Gescheidt for five years, Anne Tindale has had excellent opportunity for much experience as accompanist for singers. A folder issued by her bears personal recommendations from such high authorities as Frank LaForge, Frank Seymour Hastings, Sigmund Spaeth, Antonia Sawyer and Miss Gescheidt.

AMY FAY IN SANITARIUM.

Friends of Amy Fay will grieve to learn that her sister, Mrs. Theodore Thomas, with whom Miss Fay lived, has been obliged to place her in a sanitarium.

Samaroff Engaged for Berkshire Festival

Olga Samaroff will begin her season of 1924-25 as one of the soloists at the Berkshire Festival in September. Manager Judson reports an ever increasing demand for this popular artist and a busy 1924-25 season is anticipated.

Recent bookings for Mme. Samaroff were Peoria, Ill., February 28; York, Pa., March 3 and Philadelphia, Pa., March 5.

Ernest Davis Returns from Europe

Ernest Davis, the tenor, returned recently on the America, after a year's sojourn in Europe. He was bubbling over with enthusiasm over his experiences in Italy, musical and otherwise. He appeared in special operatic



ERNEST DAVIS

wheeling his baggage to the steamer during the dock strike in England.

performances, singing the leading tenor parts in Traviata, Rigoletto and other operas. On his way back he stopped over in London and made a number of friends among the leading musicians of England. He sang for Sir Henry Wood and made a distinctly favorable impression upon the conductor. An engagement followed for next fall, when Mr. Davis will return to London for several concert appearances, including at least two with orchestra. Owing to the dock strike in England, Mr. Davis was obliged to wheel his own baggage to the steamer, but, judging by the snapshot, he was equal to the task.

Mr. Davis' immediate plans in this country include appearances at several music festivals in the Middle West this spring.

Edwin Swain Chairman of Musical Guild

Edwin Swain has accepted the chairmanship of the New York chapter of the Musical Guild, an association of lovers of the art of music formed for the purpose of promoting and protecting the interests of musicians. The Guild aims to help artists of undoubted talent, who have not definitely "arrived," to a wider presentation of their art; to secure for them intelligent criticism and appropriate publicity; to establish a bureau of information and engagement; and to develop, by social intercourse of layman and musician, a greater musical interest and support.

Among the recent concert engagements filled by Mr. Swain mention might be made of Scranton, Pa., on February 17; a recital with Edwin Hughes for the Music Guild at the Livingston Collegiate Club, New York, February 24; a recital at Freehold, N. J., on March 7. This evening, March 13, the baritone is scheduled to appear with Maria Ivogun, soprano, at Town Hall, New York. April 17 there will be an appearance with the Southampton Oratorio Society, Southampton, L. I., and April 22 will find the baritone singing in Germantown, Pa.

Cedar Falls Pleased with Milan Lusk

Milan Lusk, the violinist, scored a brilliant success when he gave a violin recital in the College Auditorium of the Iowa State Teachers' College in Cedar Falls, Ia., on the evening of February 25. Spalding, Anna Case, and others have appeared on the Artist Course at this institution, and the great enthusiasm that Lusk's appearance created is indeed significant. To his long program, consisting of one violin concerto and nine smaller pieces, the audience continually insisted on more, and was finally satisfied after four encores had been added. The Cedar Falls Daily Record commented on Lusk's technic as "worthy of his reputation" and continued:

His charm of tone and complete mastery of the most difficult selections were indeed worthy of the plaudits he has received from the music masters of the world.

The College Eye stated:

It was with no mild enthusiasm that the audience made manifest its approval at the first possible moment, nor did the enthusiasm wane in the slightest degree. But more important than his technical skill M. Lusk feels his music, and his expression of it is a part of him, a priceless attribute and one that cannot be acquired. Never have I heard Bach's immortal Air for the G String more simply and artistically done.

Karle Reengaged for Third Worcester Festival

Reengagements may be taken as a standard of the success that an artist enjoys with his audience. They are also evidence given by the local manager that the artist's concert was financially, as well as artistically, a success. Theo Karle has been engaged, for the third time, to appear at the Worcester Festival in October.

Amato Singing in Berlin

From a cable received from Berlin, Germany, it is learned that Pasquale Amato, the baritone, formerly one of the leading singers of the Metropolitan, recently achieved "a great success and triumph in Otello" and is shortly to sing Ballo in Maschera.

Matzenauer Soloist with Boston Symphony

Margaret Matzenauer is appearing as soloist with the Boston Symphony Orchestra in Brooklyn and New York on March 13 and 14. On March 12 Mme. Matzenauer appeared in joint recital with Clarence Whitehill in Washington, D. C.

Atlanta Composer Meets with Success

Julius Westermeyer, manager of the Georgia Music Company, of Atlanta, Ga., has written a ballad entitled Just a Kiss. The number has been so favorably received that it is now in its second edition. Every indication points to a splen-

did success for the new number, and all the orchestras, amateur performers and artists are using it throughout the various Southern States. It has been featured several times over the radio and the fans seem to like it tremendously.

Women's Orchestra in Concert

The Philadelphia Forum presented the Fortnightly Club, the Matinee Musical Club Chorus and Harp Ensemble, the Mendelssohn Club and the Women's Symphony Orchestra of Philadelphia, in a choral evening at the Academy of Music, Philadelphia, on February 18. The orchestra, which is under the direction of J. W. F. Leman, was heard in the Weber Euryanthe overture, and the Allegretto Grazioso from the Dvorak fourth symphony.

Alexander Bloch at Rand School

Alexander Bloch, violinist, appeared on a program of Italian music at the Rand School, New York, on Sunday, February 23. Other artists were Helena Marsh, contralto, and Carl Dittmers, baritone.

On February 22, Mr. Bloch gave a program at the Hudson Guild in connection with its drive for an endowment fund.

Kathryn Meisle to Sing Ortrud

Kathryn Meisle, the Chicago Opera contralto, has just been engaged for the music festival which will be held in Greensboro, N. C., in late April. Miss Meisle will sing Ortrud in Lohengrin on April 24, and the next day she will be the soloist at the orchestral concert of the Minneapolis Symphony Orchestra. These annual music festivals are held under the direction of Wade Brown.

Pietro Yon to Give Recital March 26

Pietro A. Yon will play the first public recital on the new organ at Town Hall on March 26. It is now over two years since he has been heard in recital in New York City, since which time he has played in over one hundred cities in all parts of the United States, and several in Italy.

On his March 26 program are a number of new works by Mr. Yon, as well as several by American composers.

Lynnwood Farnam Organ Recital at Trinity

Tomorrow, March 14, at 12:30 noon, Lynnwood Farnam will give the closing organ recital on the new organ at Trinity Church. His program will include works by Barnes, Karg-Elert, Yon, Widor, Roger-Ducasse, Harvey Grace, Hulet, and the allegro from Bach's fourth trio-sonata.

NEW YORK CONCERT ANNOUNCEMENTS**Thursday, March 13**

Boston Symphony Orchestra, evening.....Carnegie Hall
Eshuco Trio, evening.....Acolian Hall
Maria Ivogun and Edwin Swain, evening.....Town Hall

Friday, March 14

Elena Gerhardt and Erna Rubinstein, afternoon.....Carnegie Hall
Michel Hoffman, violin recital, evening.....Carnegie Hall
Dorsey Whittington, piano recital, evening.....Acolian Hall

Saturday, March 15

Boston Symphony Orchestra, afternoon.....Carnegie Hall
Bronislaw Huberman and choral concert, evening.....Acolian Hall
Fely Clement, song recital, afternoon.....Acolian Hall
Maria Mieler-Narodny, song recital, evening.....Acolian Hall

Sunday, March 16

Heifetz, violin recital, afternoon.....Carnegie Hall
Marie Sundelius, song recital, evening.....Carnegie Hall
Erika Morini, violin recital, afternoon.....Acolian Hall
Einar Cajanus, song recital, evening.....Acolian Hall
Suzanne France, song recital, afternoon.....Town Hall
William Nikow, song recital, evening.....Town Hall
Philharmonic Orchestra, afternoon.....Metropolitan Opera House

Monday, March 17

De Pachmann, piano recital, evening.....Carnegie Hall
Marjorie Meyer, song recital, afternoon.....Acolian Hall
Victoria Boshko, piano recital, evening.....Acolian Hall
Carl Friedberg and Rudolph Polk, evening.....Town Hall

Tuesday, March 18

Jerome Goldstein, sonata recital, morning.....Acolian Hall
Ellen Ballon, piano recital, evening.....Acolian Hall
Marguerite D'Alvarez, song recital, evening.....Town Hall

Wednesday, March 19

Philharmonic Society, evening.....Carnegie Hall
Elenora Gray, piano recital, afternoon.....Acolian Hall
Irene Wilder, song recital, evening.....Acolian Hall
Grace Leslie, song recital, evening.....Town Hall

Mary Opdycke Engaged

Mary Opdycke, assistant to Gilbert W. Gabriel, music critic of the New York Sun, has recently announced her engagement to John Peltz, of Albany and New York City. Miss Opdycke, as special correspondent for the MUSICAL COURIER, wrote a number of interesting articles for this paper while abroad last summer.

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METROPOLITAN GIVES TRISTAN AND ISOLDE

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De Luca, Meader and Didur—Peralta Replaces Dalossy in L'Oracolo—Repetitions Attract—
Excellent Sunday Night Program

AIDA, FEBRUARY 26.

The Brooklyn opera season of 1923-1924 was brought to a successful close with a gala performance of Aida on Tuesday, February 26. It is a strange thing how often this opera is used to open and close seasons. It never seems to grow stale to the great army of lovers who have worshipped at this Egyptian shrine. Rethberg and Gordon, as Aida and Amneris, gave their usual excellent performances. Edward Johnson, originally announced as Rhadames, was indisposed and his place was taken by Morgan Kingston, who sang unusually well. Danise, Gustafson, and Mardones had their usual roles.

The ballet and pageant in the second act were unusually well done, but slightly hampered by the small stage of the Academy. The orchestra, under Moranzoni, was excellent.

AIDA, MARCH 3 (MATINEE)

On Monday afternoon, March 3, a special matinee of the always popular Verdi opera, Aida, attracted a large audience of the Metropolitan. Elizabeth Rethberg sang the title role with a tonal lusciousness and intensity that won for this talented young artist many salvos of applause. Jeanne Gordon, a handsome Amneris, sang her music most effectively, while Martinelli was again heard as Rhadames, a role in which he always excites admiration. Interest, however, might be said to center in the appearance of Michael Bohnen as Amonasro, in which role he was heard for the first time. Vocally he was superb, and his acting of the part added to the excellence of his portrayal. He was cordially received. Louis D'Angelo was the King and the ever satisfactory Jose Mardones reappeared as Ramfis, the priestess of the occasion being Phradie Wells. There were delightful incidental dances by the ballet, headed by Florence Rudolph. Moranzoni gave the score a fine reading.

ANIMA ALLEGRA, MARCH 3.

Anima Allegra, Vittadini's fascinating opera in three acts, was presented again by the Metropolitan forces on Monday evening, with Lucrezia Bori as Consuelo, Kathleen Howard as Donna Sacramento, Giacomo Lauri-Volpi as Pedro, and Armand Tokatyan as Lucio, filling the leading roles to the satisfaction of the regular Monday evening audience which showed evidence of thoroughly enjoying the performance. Others in the cast were: Nannette Guilford, Grace Anthony, Marion Telva, Louise Hunter, Adamo Didur, Rafaelo Diaz, Angelo Bada, Millo Picco, Italo Picchi, and Paolo Ananiam.

The opera was smoothly presented, Bori and Lauri-Volpi receiving much applause for their solo and ensemble singing. Roberto Moranzoni conducted. The divertissement danced by Rosina Galli, Giuseppe Bonfiglio, and Florence Rudolph, was greatly enjoyed.

TRISTAN AND ISOLDE, MARCH 5

The first performance this season of Tristan and Isolde took place at the Metropolitan on Wednesday evening, March 5. Florence Easton and Curt Taucher had the principal roles with Karin Branzell as Brangaene, Michael Bohnen as King Mark, and Friedrich Schorr as Kurwenal. It was, on the whole, an excellent performance. The only weak spot in the cast was Taucher as Tristan. He is not a heroic tenor and doubtless only sings the role because there is nobody else at the Metropolitan who can sing it. Although vocally he left considerable to be desired, he is always a conscientious artist and his acting atoned sufficiently for lack of the proper voice so that he did not disturb the picture on the whole. Florence Easton, called in from her concert tour to replace the unexpectedly-departed Mme. Kemp, gave an extra fine performance of the role, beautifully sung and played with insight and intelligence. Miss Easton's Isolde is far more than merely satisfactory. It is a striking, moving, portraiture of one of the great heroines of opera.

New to the Metropolitan Tristan cast was Karin Branzell. Miss Branzell has appeared only a few times in the company but has made an excellent impression and strengthened it in the present role. Her singing was entirely competent and her acting adequate. Another newcomer to the cast was Friedrich Schorr, the new baritone. Every appearance of this artist shows what unusual talent he has. His singing has none of those unpleasant qualities which are too often associated with "German" singing and he acts with decided intelligence. Especially notable was the excellence of his enunciation. Mr. Bohnen completed the picture with King Mark. This is a role so different from most of his, that he impresses with his versatility. As Mark he is as quiet and dignified as he generally is active in other roles. His singing was excellent as ever.

In the smaller roles Arnold Gabor, Rafaelo Diaz, Louis d'Angelo and Angelo Bada all did their part excellently. Rafaelo Diaz as the shepherd being particularly effective. Bodanzky conducted and seemed to give a more animated and warmer reading of the score than is his wont. There was a full house to greet the first hearing of this favorite opera and a great deal of enthusiasm.

COSI' FAN TUTTE, MARCH 6

Two years ago Mozart's delightful opera was presented at the Metropolitan and its favor is emphasized by the fact that it has since been kept in the repertory of the house. On Thursday evening, March 6, it was heard for the first time this season with a cast that was familiar except for Delia Reinhardt, who replaced Florence Easton as Fiordigli and her fresh, lovely voice was heard to advantage in the part. Frances Peralta, as Dorabella, repeated her skillful handling of the role, singing with effectiveness and acting with a sprightliness that was matched by Lucrezia Bori's "pep" as Despina and her charming vocalization of the music. De Luca as Guglielmo, George Meader as Ferrando, and Adamo Didur as Don Alfonso, added vocally to the excellence of the performance, their acting enlivening the action of the performance considerably. Bodanzky conducted the beautiful score with a manner that seemed to approach reverence.

ANDREA CHENIER, MARCH 7

This now popular opera drew a large and interested audience on Friday evening. The favor into which Giordano's work about the French Revolutionary poet has

grown here, must be set down no doubt to its tuneful music and to the fact that its opportunities for vocal display are many.

At the latest Andrea Chenier hearing the especially warm response of the auditors came about also because of the uncommon merits of the cast selected to perform the opera.

First of all there was Giacomo Lauri-Volpi, who assumed the title role and imbued it with a wealth of feeling in his vocalism, and with a particularly prodigal intensity in the matter of high tones. This young artist has sung his way deeply into the hearts of Metropolitan patrons for he always seems to give to his renderings everything he possesses in the way of emotion and intensity of delivery. He was cheered by some of his more unbridled admirers last Friday.

Elizabeth Rethberg did the role of Madeleine (formerly filled by Rosa Ponselle), and her lovely voice and earnest manner made her a worthy partner of the impetuous tenor.

The baritone music of Charles Gerard fell to the lot of Giuseppe Danise, and he too, was carried away by the general propulsiveness of the occasion and made generous use of his fine vocal equipment and art.

Other parts were well handled by Kathleen Howard, Ellen Dalossy, Lawrence Tibbett, Giordano Paltrinieri, Pompilio Malatesta, Paolo Ananiam, Angelo Bada, Millo Picco, Marion Telva, William Gustafson, Louis D'Angelo, and Pompilio Malatesta. The conductor, whose fine taste and fiery fancy made the orchestra give of its best, was Roberto Moranzoni.

L'ORACOLO AND LE COQ D'OR, MARCH 8 (AFTERNOON).

At the last minute Frances Peralta replaced Ellen Dalossy as Ah-Yoe in L'Oracolo, at the Saturday matinee performance. Delightful she was, indeed, and with the ever dependable Scotti, as the opium den keeper, the performance was made doubly interesting. Didur was a splendid Win-Shee, and Orville Harrold equally impressive as the lover. Marion Telva was the nurse, D'Angelo was the Hoo-Tsin, and Audisio the fortune teller. Moranzoni conducted.

Le Coq D'Or would not be the same were it not for the amusing and clever Kosloff, the king, whose singing part was most capably sung by Adamo Didur. Sabaniva sang the part of the princess, with charming Rosina Galli in the pantomimic role. Marion Telva was the Amelfa (Florence Rudolph acting the part), Diaz the astrologer (Bonfiglio), D'Angelo the general (Ottokar Bartik), Audisio the prince (Isador Sweet), Reschiglian a knight (Da Re), and Nanette Guilford the Voice of the Golden Cock. Bamboschek conducted. It was an excellent performance throughout.

CAVALLERIA RUSTICANA AND PAGLIACCI, MARCH 8.

On Saturday evening a capacity audience was treated to a capital hearing of the always welcome double bill—Cavalleria Rusticana and Pagliacci. In the former, two newcomers were heard in the roles of Santuzza and Turiddu—Marcella Roeseler and Armand Tokatyan. Mme. Roeseler's beautiful, fresh voice was heard to advantage in the role and her dramatic handling of it aroused the audience to rounds of applause that was easily earned. Mme. Roeseler is being heard more frequently these days and with each appearance she not only makes good but she also grows in favor with the audiences. Mr. Tokatyan, also an artist who makes the most of every opportunity, scored another success in a role which he had sung once before in Brooklyn. He was attractive in appearance, young and free in his acting, and his voice sounded extremely well. It is a lovely organ and he made a deep impression. Perini was a familiar Lola and Millo Picco a rich voiced Alfio, while Lucia was in the capable hands of Henriette Wakefield. Moranzoni gave the score a fine reading.

In Pagliacci, Queena Mario was heard as Nedda and she was thoroughly charming. She sang with a purity and sweetness of voice that was matched by her own charm and skill in acting. Martinelli was the Canio, and a capital one, and De Luca scored with the music of Tonio; after the prologue he was tendered—as would be expected—an ovation. Papi conducted.

SUNDAY NIGHT CONCERT.

The Metropolitan was crowded on Sunday evening to hear the splendid group of artists scheduled to participate in the program. Frances Peralta was the first to appear, singing delightfully the Tu che le vanita aria from Don Carlos. Following came Armand Tokatyan in Amor ti vieta from Fedora, and what this number lacked in quantity the singer made up in quality. Merle Alcock was heard to advantage in the Spring Song from Samson, and Jose Mardones was accorded no small reception in his aria from Salvatore Rosa. Perhaps the crowning point of the vocal portion of the program was Queena Mario's rendition of the mad scene from Lucia di Lammermoor; her voice was a delight and her interpretation more than splendid.

Ignaz Friedman, the pianist, was heard with the orchestra in Tchaikowsky's piano concerto, No. 1, op. 23, B flat minor, and later loaned his artistic ability to two solo numbers—Chopin's nocturne, op. 9, and Strauss-Godowsky's Artists' Life waltz. In addition to the Tchaikowsky selection, the orchestra gave the overture to The Bohemian Girl, Schubert's Military March, and four selections from the Peer Gynt suite, No. 2.

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MERLE ALCOCK,

who will sing Mahler's second symphony with the San Francisco Symphony Orchestra during the week of March 24. This will make the contralto's fourth appearance in this work, having sung it with the Boston Symphony, the Philadelphia Orchestra and the Detroit Symphony.

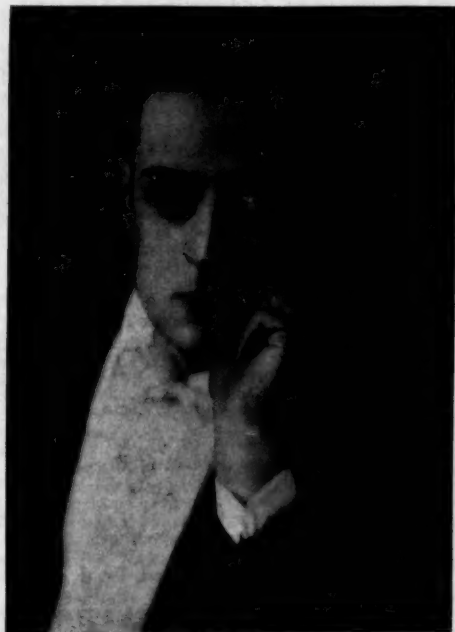


CESARE STURANI, the well known vocal teacher and coach, one of whose artist-pupils, Oraldo Lindau, an American tenor, is singing with marked success in opera in Italy. Lindau met with great favor in appearances in Parma and Modena, but more recently he has been singing at the Dal Verme, scoring in Aida, Trovatore and other leading operas in his repertory. (Photo by Kessler)

MARY MELLISH

(Below)

April time for Mary Mellish is being rapidly filled up. She has just been engaged to sing with the Orpheus Glee Club of Flushing, L. I., in that city on April 26. She will sing this engagement in connection with her appearance on April 25 with the Orpheus Glee Club of Ridgewood, N. J., in Ridgewood. Miss Mellish is very popular as a soloist with glee clubs and choral societies. She will also appear with the New York Banks Glee Club during the early part of April. (Photo © Geo. M. Kessler)



ANTON BILOTTI,

pianist, who will appear as soloist at the Metropolitan Opera House Sunday evening concert on March 16. (Mishkin Studio)

MINNA KAUFMANN, an American singing teacher who has won an enviable reputation in fitting young artists for worthwhile careers. Practically every summer Mme. Kaufmann goes to Europe to study with Maria Lehmann, for she states that her faith in the Lehmann method grows each time she sees a voice develop under its application.



NEW YORK MUNICIPAL ART CENTER A STEP NEARER REALIZATION.

Last week the New York City Board of Estimate and Apportionment approved of the scheme (originated by City Chamberlain Berolzheimer, a great friend of music and its sister arts, and heartily supported by Mayor Hylan) to establish a Municipal Art Center in a six acre plot taken from the south end of Central Park on Forty-ninth street. The question of financing—the sum of \$15,000,000 is required—must still be settled and an act of the Legislature is required, it is said, to enable condemnation proceedings to be undertaken in order to obtain the land for the site, especially as certain organizations and individuals are strenuously fighting against any encroachment upon park lands. Above is an architect's drawing showing what would be the approximate appearance of the proposed group, with the opera house in the middle, a municipal music conservatory on one side and an art gallery and school of fine arts on the other. The sketch was made by Arnold W. Brunner, president of the American Society of Architects.

Keener Continues to Charm

This season Suzanne Keener has filled numerous dates, and everywhere, it seems, she has delighted her audiences. The appended are excerpts from reviews in both Syracuse, N. Y., and Montreal, Can.:

Music lovers usually expect a great deal of members of the Metropolitan Opera, because of the high standard set by the stellar lights of that organization, a fact which sometimes engenders a tendency to be over critical. But only a very cautious critic would pick any flaws in the singing of Suzanne Keener, coloratura soprano, who delighted a large audience in Windsor Hall last night. . . . Miss Keener revealed a voice of great delicacy and power. In her coloratura work she was at her best, rendering passages of the greatest difficulty with ease and clarity. . . . One of Miss Keener's most ambitious selections was the *Voci di Primavera* waltz by Strauss. The blithe, lulling passages of this poem of spring, with its difficult scale work, was feelingly interpreted by the artist, and was very well received by the audience. Meyerbeer's aria, *Ombra Leggera* from *Dinorah*, with its quaint melodies and difficult chromatic work, was also much appreciated.—The Montreal Gazette.

In these days when most singers aim at interpretation at all costs, it comes as a surprise to find a young singer, who is not Italian, specializing in coloratura. Suzanne Keener is a young American from the middle west, who has a voice with very beautiful high notes and a remarkable ability, which seems to be natural, for florid singing in the old Italian style. It takes a good deal of skill and of confidence to make a modern audience accept the absurdities of the *Shadow Song* from Meyerbeer's *Dinorah*, but Miss Keener did it.—Montreal Daily Star.

Miss Keener, who is a diminutive person, blond and blue eyed, surprised her audience by her well trained and beautiful voice. The arias from *Dinorah* and *Lucia di Lammermoor* had, throughout, delightful passages for the vocalist. Her middle register is crystalline in purity, and in the ballads and lighter compositions this charming little lady left nothing to be desired. She delighted her audience to such an extent that they brought her back to the stage for many encores, with which she was very generous. The composition, *Robin! Robin!* written for her by Solon Alberti, was beautifully interpreted by Miss Keener.—The Syracuse Herald.

Miss Keener is one of the coming singers of the Metropolitan Opera Company. Her share of the program was quite frankly coloratura throughout, and this choice was a wise one. Her program continued to present opportunities for climbing the coloratura ladder, and in all truth we must say that the singer climbed to the last rung and hung over the top. She literally played with the aerial tones and her voice sounded like melody suspended on a silver thread. This young lady is a veritable canary, and quite reminded me of our friend Galluciel.—Syracuse Herald.

New Talent Musicales

The first of a series of Mme. Tagliapietra's New Talent Musicales was given at the Waldorf-Astoria, Tuesday morning, March 4, when a vocal and instrumental program was presented by a half dozen artists. Robert Atkinson, pianist, played Beethoven's *Appassionata* Sonata, two Chopin numbers and two of his own compositions—*Conch Shell*, 5/4 time, and *Serenade*, 7/4 time. They were rather in the nature of improvisations. Pasquale Ferrara revealed a pleasing tenor voice in arias from *L'Africana* and *Pagliacci*. Dramatic feeling and a soprano voice of good quality and range were evidenced in Bess Perry's singing of the *Suicidio* aria from *La Gioconda* and an aria from *Liza Lehmann's In a Persian Garden*. Chev. Ferruccio Corradetti, baritone, was the guest artist, and he delighted the audience with his artistic renditions of an aria from *Ballo in Maschera*, and other songs. Isadore Greenberg, violinist, showed exceptional talent in a group including the *Prize Song* from *The Mastersingers*, *Sicilienne* et *Rigaudon* (Francoeur-Kreisler) and *Vieuxtemps' Fantasia Appassionata*. His tone is large and full, his technic excellent, and his interpretations are artistic. He puts considerable color and feeling into his playing.

Rita Sebastian, who is a Soder-Hueck artist pupil, won favor with her richly colored contralto voice. It was very expressive in *Manu-Zuca's The Cry of the Woman* and *Scherzinger's Marchetta*, a Mexican love song. Later she was heard in *Brahms' Sapphic Ode* and *Saint-Saens' aria, Mon Cœur S'ouvre à ta Voix*, which she interpreted with fine emotional feeling and vocal skill.

The trio from the first act of *Il Trovatore* was rendered by Bess Perry, Pasquale Ferrara and Ferruccio Corradetti, with Edna Sheppard at the piano. For the other numbers Frances Lee proved an efficient accompanist. Cesare Sodero was music conductor.

Chamber Ensemble of New York in Debut

The Chamber Ensemble of New York, under the direction of Tadeusz Iarecki, will make its public debut in New York at Aeolian Hall, Thursday afternoon, March 27. The con-

cert is under the auspices of M. and Mme. I. J. Paderewski and an advisory committee including well known musicians. Louise Llewellyn-Iarecka, soprano, and the Trio del Pulgar will present an unusual program containing works by several Polish and Russian composers, Paderewski, Goossens, Iarecki and Arnold Bax. With one exception, the songs on the program are concert transcriptions made for the Chamber Ensemble by Iarecki, and several will be heard here for the first time.

George Castelle Busy as Teacher, Singer and Conductor.

George Castelle, of Baltimore, Md., has shown versatility as well as energy in his musical activities this season. Besides teaching and singing at various concerts, he is cantor of the Madison Avenue Temple and conductor of



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the Vocal Ensemble of Baltimore and the Meyerbeer Singing Society. Baltimore has made plans for a season of civic opera, and Mr. Castelle is a member of the casting committee.

On February 27 a concert was given at the Lyric by the Maracci orchestra of seventy musicians from Rome. Three of Mr. Castelle's artist pupils assisted the orchestra: Hilda Hopkins-Burke, and Elsie Craft, sopranos, and Romeo Bianconi, tenor. Virginia Castelle was accompanist.

The Vocal Ensemble of Baltimore and the Meyerbeer Singing Society, both under Mr. Castelle's direction, gave a concert at the Maryland Casualty Clubhouse on the evening of March 4 for the benefit of the Auxiliary Board of the University Hospital of Maryland. The program consisted of solos and choral works, sung in the language to which the music was originally written, and operatic excerpts. Several Castelle artists were heard at this concert.

One of the Baltimore papers paid this tribute to Mr. Castelle's conducting at this concert: "Mr. Castelle is a conductor who knows what he wants and understands the art of imparting his conception to the singers under his baton. He is one of the few choral directors who appreciate the uses of the left hand in giving the lead to any one section of the choral body and in indicating the piano and forte effects and the variations of tempo necessary to an artistic production."

Mr. Castelle and one of his pupils, Elsa Baklor, soprano will sing with the Baltimore Symphony on March 16 at the Lyric. They will be heard in a duet from *Hamlet* and the *Nedda* and *Silvio* duet from *Pagliacci*.

Echoes of Bachaus' New York Recital

He played with nobility of expression and fine musicianship.—Greta Bennett, in the New York American.

There was a crystalline clearness of touch, precision, combined with fluent smoothness and delicate coloring.—F. D. Perkins, in the New York Tribune.

His technic had the splendid proportions of a master.—Sara Dunn, in the New York Herald.

Mr. Bachaus gave pleasure by a bell-like clearness of tone, a sturdy vigor without violence, a musician's reverence for the composers' intentions in all he played.—W. B. Chase, in the New York Times.

One can have no shadow of a doubt that the genial spirit of Don Juan's composer would trust himself to the perfect taste and sensitive feeling of Mr. Bachaus. The serenade is indeed "a little gem" and the pianist has recaptured it in a setting of great beauty. The Bach and Brahms numbers were played with eloquence and majesty. But it was in the *Funeral March* sonata of Chopin that Mr. Bachaus had his most direct and instantaneous contact with his audience; they sat in silence after the muffled drums had ceased and then broke into uproarious applause.—Alison Smith, in the New York World.

Mr. Bachaus is a pianist of absolutely prodigious technic. He is further endowed with musical intelligence, ripened by thorough study and long experience of the concert hall. He plays with the enthusiasm of an unshakable purpose, he gives unstintingly of his best. And his best, if it embraces less than the cosmos of piano playing, is, as far as it goes, unsurpassable.—Pitts Sanborn, in the New York Telegram and Evening Mail.

It was no trouble at all for the audience to applaud Bachaus' piano playing last night at Aeolian Hall. The smoothness, ease, accuracy, touch and brilliant execution with which the soloist knocked off such technically imposing pieces as Liszt's *Feux Follets* and *Au Bord d'un Source*, a d'Albert scherzo, the Delibes-Dohnanyi *Naila Waltz*, and the Brahms study on the *Serenade* from Don Giovanni, for instance, had the audience's appetite growing by what it fed on, so that the pianist at the close of the regular program, audaciously asked "what'll you have?" to which query the unanimous response was "anything!"—Frank H. Warren, in the Evening World.

Large Audience Hears Harvey B. Gaul

Harvey B. Gaul, well known in the musical world as a composer, critic and organist, gave a recital at the North Congregational Church, New York, February 27. He was assisted by Martin Richardson, tenor, of the Royal Opera of Florence, Italy. They had a large and enthusiastic audience of music lovers from every section, a few coming from Philadelphia to hear Mr. Gaul.

The program opened with the prelude from *Die Meistersinger* played by Mr. Gaul, and he included four of his own compositions, namely, *Chant for Dead Heroes*, *Wind in the Grass* (an impression), *April Caprice* and *Tone Poem, Ysanna Polyana* (on life of Tolstoi).

Charles E. Reid, chairman of the music committee of this church, is especially active in all its musical undertakings; as secretary of the Bronx Board of Trade he is a very busy man, the successful banquet of last week testifying to this.

British Broadcasting Company Inaugurates Concerts

London, February 12.—The British Broadcasting Company is arranging a series of six special symphony concerts in London, each concert being designed to represent a definite type of music and to include one or more outstanding works of international importance. The first concert, to be given on February 22, under the direction of Percy Pitt, will be composed of French music; the second, under Sir Landon Ronald, of British music, including Elgar's second symphony, and the third, under Eugene Goossens, will be made up of Russian music. Two concerts will be given by the London Symphony Orchestra, two by the Royal Philharmonic Society's orchestra, and two by the Royal Albert Hall Orchestra. Proceeds are to go to St. Dunstan's Home for Blinded Soldiers. G. C.

Mrs. William Reed Presents Pupil

Mrs. William D. Reed gave a studio recital on March 2, presenting Dorothy Keating, a young pupil, in a program comprising compositions by Mozart, Heller, Torjussen and Schumann. An appreciative audience enjoyed her work.

Mary Mellish for Ridgewood, N. J.

Among other engagements booked for her after her return from the West about the middle of April, Mary Mellish is to appear as soloist with the Ridgewood, N. J., Orpheus Club on April 25.

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ACROSS THE COUNTRY

Augusta, Ga., February 26.—Augusta has enjoyed a feast of fine music in the past two weeks. The music department (Mrs. Campbell Chace, chairman) of the Augusta Woman's Club (Mrs. A. H. Brenner, president) presented Fritz Kreisler in a violin recital at the Imperial Theater, February 11, and Pavlowa and her Corps de Ballet, at the Imperial, February 19. Both performances were big successes, both artists drawing packed houses. Kreisler played for the first time here and hundreds came from nearby towns to hear him. Pavlowa and her company drew two overflowing audiences and delighted thousands.

Another musical treat was the concert given by Martinelli at the Bon Air-Vanderbilt Hotel (now filled with winter tourists) on the evening of February 16. Martinelli was brought here by the Community Service of Augusta, Mrs. William Penn White, chairman. The tenor was in fine voice and delighted with all of his numbers, especially his arias from *Fedora*, *Pagliacci* and *Tosca*. He was assisted by Flora Greenfield, soprano, who gave much pleasure. Piano accompaniments were played by Salvatore Fucito.

Washington's birthday was celebrated by the local chapter of the D.A.R. with an informal reception at Meadow Garden, the home of George Walton, a signer of the Declaration. Elinor Elliott sang a group of songs accompanied by Mrs. Lester Elliott, and Mrs. MacFerrin sang, by special request, *Carry Me Back to Ole Virginny*. Many Northern tourists were present on this occasion.

Washington's birthday was observed at the Lenwood, the Veterans' Hospital here, with a program in the recreation hall put on by Margaret Klebs, who presented many music pupils dressed in Colonial costumes, in a number of songs. Those taking part were Mrs. C. A. Gridley, Maxine Duff, Edna Shepherd, Mary Bresnahan, May Jones, Mary Hughes, Frances McEwen, Emily Ray, Jessie Lee Thomas, Sophie Lee Schneider, Maydell Wiseman and Mrs. C. T. Seago. E. A. B.

Athens, Ga., March 5.—Elly Ney, pianist, gave a recital at Lucy Cobb Institute on February 18 to an appreciative audience. She delivered her program with intelligence and feeling.

John Philip Sousa, with his noted band, gave a concert at the Moss Auditorium on February 21.

The Leschetizky Club of Lucy Cobb Institute, Marion Sewell, president; Betty Johnson, vice-president; Kathryn Hanner, secretary; met in Miss Crenshaw's studio February 12. The subject of discussion was Leschetizky.

The piano pupils of Harriet May Crenshaw, assisted by the voice pupils of Louise Rostand, presented an interesting program in the parlors of Lucy Cobb Institute, February 26. Those who took part were Dorothy Clark, Emma Gray, Betty Johnson, Flora Betts, Frances Forbes, Victoria Betts, Stephen Upson, Frances Crane, Dorothy Moran, Marion Sewell and Anne Lewis. H. M. C.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Dayton, Ohio, March 1.—Under the auspices of the Civic Music League, Guy Maier and Lee Pattison gave a two-piano recital in Memorial Hall, February 8. They played in their usual delightful manner. The program included a Mozart sonata in D major, the andante and variations by Schumann, a gavotte and musette by Raff, scherzo by Saint-Saëns, and some fairy tales from Ravel's *Mother Goose*.

On February 18 the Cincinnati Symphony Orchestra, Fritz Reiner conducting, gave a superb concert in Victory Theater. The symphony given was the Mozart G minor. They also played the Mendelssohn Midsummer Night's Dream music. The soloists were Concertmaster Emil Heerman and Karl Kirksmith, cellist, who gave a finished performance of the Brahms Double Concert.

In Memorial Hall, February 27, the Choral Art Society, composed of 100 boys and men, gave an enjoyable concert. Joseph C. Febring directed and Gertrude Seubert played the accompaniments.

The annual dinner and musicale of the Women's Music Club was held at the Engineers' Club February 28. The program was furnished by the Lenox String Quartet, Sandor Harmati, first violin; Wolfe Wolfsohn, second violin; Nicholas Maldavan, viola, and Emmeran Stoeber, cello. The concert was highly artistic and a great pleasure throughout. They played two quartets, op. 77, No. 2, by Haydn, and op. 96 by Dvorak, also Interludium in *Modo Antico* by Glazounoff, a charming arrangement of Debussy's *La Fille aux Cheveux de Lin*, and *Cherry Ripe* by Bridge. M. C.

Fort Collins, Colo., February 25.—Arthur Middleton, baritone, in giving a concert here at the Colorado Agricultural College on Washington's birthday, in addition to bringing a splendid offering to music lovers, brought about a professional reunion of more than passing interest both to himself and to his former vocal teacher, Alexander Emslie, who now is director of the college conservatory of music, and who had charge of the concert. The auditorium was filled to hear the singer, and his concert was

G. M. CURCI

appreciated, as evidenced by great enthusiasm. Stewart Willie was his accompanist. E. A. H.

Kansas City, Mo. (See letter on another page.)

Knoxville, Tenn., February 29.—A number of musical feasts are afforded Knoxville this season, among them the recital by Josef Hofmann on January 11 in the Bijou Theater, sponsored by the recently organized Philharmonic Society. The program, beginning with Beethoven's Moonlight sonata, *Soiree en Grande* (Debussy) and Mendelssohn's *Rondo Capriccioso*, included a Chopin group and some later works by Edna Woods, Rachmaninoff, Hofmann and Liadoff, closing with a Liszt polonaise. A number of extras were graciously contributed.

Sigrid Onegin, of the Metropolitan Opera Company, appeared at the Bijou Theater under the auspices of the Tuesday Morning Musical Club, on February 11. The large audience sat spellbound from the first notes of Haydn's *My Mother Bids Me Bind My Hair*, throughout the program, which offered arias from Donizetti and Saint-Saëns, a group of Swedish and German songs, The Erlking, and a group from American and English composers.

Pavlowa and her corps of dancers gave a successful performance in the Bijou Theater on the evening of February 25, sponsored by the Philharmonic Society. The program was made up of varied numbers artistically presented before a large and appreciative audience.

A unique and delightful evening of Indian music was afforded by the same society on February 26, in the presentation of Thurlow Lieurance, composer-pianist; Edna Wooley Lieurance, soprano, and a flutist who employed a number of original Indian flutes.

On the evening of January 17, The Tuesday Morning Musical Club gave the second concert of the season in the auditorium of the Fifth Avenue Christian Church, assisted by Edith Camp, violinist. Hans Schroeder is to be congratulated upon the splendid work of the club under his direction. The choral work was of the best ever given by the local organization. The Erlking's Daughter, by Niels W. Gade, was interpreted by the mixed chorus, with solo parts sung by Mary Rule, Mary A. Henderson and Clarence Edmunds. Frank Nelson was at the piano. E. L. E.

Lima, Ohio, February 24.—American music, with but one exception, was employed in the celebration here of Washington's birthday anniversary. On the afternoon of February 21, the program, arranged by Vivian M. Hobart, Mrs. G. C. Dunifon and Margaret Gregg of the public school supervisor's staff, presented a song cycle, *The Heart of Farzad*, by McMillan, with Pauline Wemmer Gooding, soprano, as soloist; Dorothy Kleinberger Pettler, violinist, in *Burleigh's In a Wigwam* and Victor Herbert's *Serenade*; a vocal solo by Mrs. R. O. Woods, Bartlett's *To-day and To-morrow*; Mrs. Dunifon in a violin obligato; and the four movements of Liszt's concerto No. 1, with Leona Feltz, first piano; Mrs. A. Diamond, second piano; Mrs. Dunifon first and Aileen Scott, second violins; Charles Bishop, viola, and Fred Kocher, cello. The accompanist for the afternoon was Geraldine Evans. Mrs. Harold B. Adams was heard in an address preceding the program on Phases of American Music. H. E. H.

Miami, Fla. (See letter on another page.)

Memphis, Tenn., March 4.—The Lyric Theater was filled to overflowing when John McCormack, tenor, appeared under the local management of the Cortese Brothers. Mr. McCormack, as usual, appealed to lovers of simple ballads and folk songs and the program left nothing to

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be desired. He was generous with encores and charmed his hearers, not only with his singing but by his choice of selections which included, besides the folk songs, two Schubert numbers, a Bach and Handel number and many others. Lauri Kennedy, cellist, and Edwin Schneider, accompanist, assisted.

The Griffes group, composed of Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, gave an enjoyable concert on February 5 at the Lyric Theater, under the auspices of the Beethoven Club. The opening number, a Debussy Sonata played by Mr. Jacobinoff and Miss Steeb, was given fine interpretation.

The popularity of Fritz Kreisler was again evidenced when the violinist-composer appeared in a recital at the Lyric Theater, February 14. His reception was a real ovation, and the crowded house which greeted him was given a rare treat. Carl Lamson was the able accompanist. The attraction closed the series sponsored by Allan Welburn.

The Goodwyn Institute was crowded when the Memphis Municipal Orchestra, under the direction of Joseph Henkle, gave the first concert of the season free to the public. Marked improvement was noted, as was shown in Massenet's *Phedre* and L'Arlésienne Suite, Bizet. Valse Triste, Sibelius, was one of the most attractive selections. The first movement of Beethoven's fifth symphony and a minute completed the orchestral numbers. Mrs. Charles Watson, soprano, soloist for the afternoon, sang the aria, *Ernani*, *Ernani*, *Involami*, Verdi, with orchestral accompaniment, and two songs, *Le Bonheur est chose legere*, (Continued on page 52)

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ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April, 1924, and June, 1924.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.	CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.	MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	GLADYS MARSHALL GLENN, Box 1188, Amarillo, Tex., July 28, 1924.	VIRGINIA RYAN, 940 Park Avenue, New York City.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.	ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924.
L. BLALOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.	MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.	MRS. S. L. VAN NORT, 2816 Helena St., Houston, Texas.
	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO HEARS DOHNANYI WITH CHAMBER MUSIC SOCIETY

Rosenthal Received with Enthusiasm—Schwarz Sings to Large Audience—Eighth "Pop" Concert Draws Crowd—Duncan Dancers and Rabinowitch in Two Performances—Maria Ivogun Heard with Orchestra—Additional News

San Francisco, Cal., February 24.—For the past few years the name of Dohnanyi has become familiar to us through his compositions which have been played at our symphony concerts and at recitals of various instrumentalists. Therefore it was doubly interesting to hear and see this musician when he made his initial appearance here as guest artist with the Chamber Music Society of San Francisco. This concert afforded the opportunity of hearing Mr. Dohnanyi's new quintet in E flat which proved a delightful addition to contemporary works. Played by the composer and string quartet, it was given a performance of lovely tone quality, unity of musical thought and a fine regard for the prevalent nuances and atmosphere. Mr. Dohnanyi and Walter Ferner, cellist of the organization, played Beethoven's sonata in A major. The program ended with Schumann's quartet wherein the Chamber Music Society upheld its high standard and displayed thorough comprehension of the art of ensemble playing. The audience was appreciative throughout.

ROSENTHAL GIVES RECITAL.

A demonstration of pianistic virtuosity was exhibited by Moriz Rosenthal when he played to a large size audience at Scottish Rite Hall, under the management of the Elwyn Concert Bureau. Mr. Rosenthal's program was a long, taxing one and included Beethoven's sonata opus 57, F minor; Schumann's Carnaval; a group of Chopin; an etude by Scriabine, and his own Humoresque on themes of Johann Strauss. Enthusiastic applause followed his playing of the etude of Chopin, opus 25, No. 6. This number was repeated much to the enjoyment of his audience.

JOSEPH SCHWARZ HEARD.

Joseph Schwarz, an established favorite here, gave a recital before a well filled hall under the local direction of Selby C. Oppenheimer. His program contained several arias which gave the singer an opportunity to display his magnificent voice. Frank Moss of this city was Mr. Schwarz's accompanist.

EIGHTH "POP" CONCERT HEARTILY APPLAUDED

The Curran Theater held one of the largest audiences of the season when Alfred Hertz and his musicians gave the eighth "Pop" concert. Mr. Hertz selected a program of particular appeal and from every point of view the concert proved one of the most satisfactory and artistic of the "Pop" series.

DUNCAN DANCERS AND RABINOWITSH.

A delightful form of entertainment was that of the Duncan Dancers in their two matinee performances, under the management of Selby C. Oppenheimer. Associated with the charming artists was Max Rabinowitsch whose spirited playing was keenly felt throughout his solo numbers as well as in the ensemble. The audience on both occasions was large.

MARIA IVOGUN WITH SAN FRANCISCO ORCHESTRA

Maria Ivogun sang her way into the hearts of several thousand when she appeared as soloist at the pair of regular concerts given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. Miss Ivogun's contributions were two arias, one from Strauss' Ariadne auf Naxos, and the other, Mozart's Mia Speranza Adorata. Her singing, especially of the Mozart aria, was an exemplification of genuine vocalization coupled with musical intelligence. The symphony of the occasion was Tchaikowsky's No. 4, which Mr. Hertz conducted with his accustomed vigor and warmth. Liadoff's Enchanted Lake and the Finale and Entrance of the Gods into Walhalla, from Wagner's Das

Rheingold, brought the concert to a thrilling close. Miss Ivogun and Mr. Hertz were recalled again and again.

NOTES

Gaetano Merola, director of the San Francisco Grand Opera Company, has returned from New York and is again busy planning for his next season of opera in this city.

Philip Hastings, for many years a prominent figure in San Francisco's theatrical and musical life recently passed away after a brief illness.

Jack E. Hillman, baritone, was host at a supper given in honor of May Robeson, the actress. A number of prominent artists and musicians enjoyed Mr. Hillman's hospitality.

Consuelo Escobar, Spanish prima donna of the San Carlo Opera Company was the guest of honor at a tea given by Stella Vought.

The Portmanteau Theater Players, instituted by Stuart Walker, gave a successful performance of the Book of Job. Alice Seckels managed this attraction.

The Symphonic Ensemble was heard in an interesting program which included Wolf-Ferrari's quintet, opus 6, scored for piano and string quartet; Mendelssohn's D minor trio, and Mozart's G minor quartet. Charles Hart, pianist of the ensemble, played a group of solos which earned for him the appreciation of the large audience.

Frank Moss, pianist and instructor, gave a recital recently and offered a program composed mostly of modern works.

Under the direction of Stella Raymond Vought, Seijiro Tatsumi, the Japanese tenor, gave a concert assisted by Milton Seymour, pianist. The event took place at Scottish Rite Hall.

Jack E. Hillman, baritone, sang before the Pacific Musical Society and the San Francisco Musical Club during this past week, offering a number of lovely songs and several operatic arias.

C. H. A.

Los Angeles Plans for Music Week

Los Angeles, Cal., March 4.—In keeping with other large cities of the country, Mayor George E. Cryer will appoint a citizens' committee to sponsor the Los Angeles Music Week this year. A committee of prominent citizens waited upon the Mayor recently upon instructions from those present at a meeting called by the Playground Department to consider Music Week plans. The Mayor expressed his interest in the Music Week idea, which was so splendidly carried out in Los Angeles last year, and said that he would call a meeting of representative citizens within a few days to work out definite plans for the event.

The committee which waited upon Mayor Cryer expressed the desire that Music Week in Los Angeles this year should be the forerunner of a great All-Southern California Music Festival to be held in Los Angeles during 1925. The Mayor concurred in this plan and promised to lend his support to the movement.

B. L. H.

Cornish School Artist Plays

A new pianist of fine technic and excellent interpretative powers was disclosed to the Seattle public February 25, at the debut in recital of Hazel Hammer Hill, at the Cornish Little Theater. The program ranged from Bach, Mozart and Chopin to Rachmaninoff, Stojowski and Nerini, and was well dealt with, especially the Mozart numbers. Mrs. Hill, nee Hammer, has been heard in recital in New York, where she was a student with both Rosina and Josef Lhevinne. Since her return to the Pacific Northwest she has been teaching at the Cornish School and continuing her music work with Calvin Brainerd Cady.

Leginska "Astounds" in Sacramento

"A pianistic star of the first magnitude, this girl discloses a musicianship and mechanical mastery that are astounding. She opened the program with a Beethoven sonata. If there is any pianist who can excel this one's playing of the four movements, it is to be hoped that he or she will visit us shortly." This was the comment of the Sacramento Daily Union following Leginska's recent appearance there in recital, while the Sacramento Bee added: "Leginska is truly an unusual experience. Never was there a more perfect bundle of energy, with fingers of iron and masterful technic."

Hurdles Handicaps to Re-Engagement

A case of ptomaine poisoning, a train jump from Seattle to Minneapolis, arriving just in time to rehearse—what are such incidents in the perfect day of a prima donna? "Nothing," says Alice Gentle, who, after singing several performances with the Minneapolis Orchestra, again boarded a train for Portland, Ore., to arrive just in time to make up for the first act of Carmen. "Nothing indeed!" says Carlo Fisher, manager of the Minneapolis Orchestra, but he adds, "Sign here!"

Alice Gentle sings again with the Minneapolis Symphony, January 8 and 9, 1925.

Peterson "Biggest Success Ever" in Amarillo

A telegram received by May Peterson's managers from Amarillo, Tex., indicates that the popular soprano scored a most unusual success at her recital there a few days ago. The telegram reads as follows: "May Peterson concert last night biggest success ever scored by a musical attraction in our city. Miss Peterson's voice seems more lovely than ever. This was her third appearance in Amarillo and we look forward to a return engagement next season." The telegram was signed by the chairman of the Rotary Club music committee.

Werrenrath Booking for Next Season

As Reinald Werrenrath's schedule has become so crowded with recitals, oratorios, and orchestral appearances which will take him up to the month of May, his managers have announced that the extra Carnegie Hall recital in New York City arranged for the spring probably will have to be cancelled, at least postponed. An important engagement just announced for the baritone is in London, Ontario, early in May. Thirty-eight engagements have been booked so far for next season, beginning early in the fall.

Pacific Coast Tour for Gabrilowitsch

A Pacific Coast tour has been arranged for Ossip Gabrilowitsch, beginning April 15, under the local managements of Behymer and Oppenheimer in California, and of Steers & Coman in the Northwest. Mr. Gabrilowitsch will be heard in the following cities in California; Los Angeles (three times), San Diego, San Francisco, Berkeley and Monterey. In the Northwest, he will visit Bellingham, Vancouver, Portland, Seattle and Spokane.

Ethelynde Smith on Fifth Tour to Coast

Ethelynde Smith, the popular soprano, recently left her home in Portland, Me., for Florida, where she began a three months' tour, her fifth round trip to the Pacific Coast. March 18 Miss Smith will sing in Dallas, Texas, and March 24 in San Antonio, Texas. They will be her first engagements in that State, and the thirty-seventh State in which she has sung.

Composer Visiting Honolulu

Catherine Glen Kerry, well known song composer of Seattle, with her husband, A. S. Kerry, are off for a month's trip to Honolulu, and when they return to California early in April they will spend two or three weeks there, returning home at the end of April. Mrs. Kerry, while in Honolulu, will interest herself in studying the native Hawaiian music.

Composer Dedicates Elegy to Hans Hess

On his spring tour programs, Hans Hess, the eminent cellist, will feature as a special number the Frederick Ayres trio, for violin, piano and cello. Mr. Ayres, the prominent American composer, has recently written an Elegy for Mr. Hess, which also will be played on the cellist's programs. Mr. Hess will have the assistance of Clarence Evans, violinist, and Juul Rosine, pianist.

Harold Morris Honored

Harold Morris, the prominent pianist-composer, has been made an honorary member of the San Antonio Musical Club. He also has been given the honorary degree of Master of Music by the Cincinnati Conservatory of Music.

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OPINIONS OF THE PRESS

Joseph Malkin's Triumphs on Tour

From all parts of the country come reports of the success achieved by Joseph Malkin, the cellist, on his present tour. His exquisite tone, masterly musicianship, phenomenal technic and charm are winning admirers wherever he appears. Joseph Malkin is to tour this country next season with his brother, Manfred Malkin, who fairly electrified his audiences in his recent recital at Carnegie Hall, on which occasion leading newspaper critics said many praiseworthy things of his playing, such as "poetical tenderness," "powerful imagination," "depth of feeling," "most delicate



JOSEPH MALKIN

touch," "independence and originality," "artist of the highest standard," "delightful Chopin player," "singing tone," "rippling and evanescent pianissimos," "brilliance and wide range of expression," etc.

The Evening Telegram on one occasion said: "Two more interesting artists have not been heard in New York this season." Those who heard the two artists are certain that wherever they appear this opinion of the Evening Telegram will be indorsed. Other notices follow:

Joseph Malkin, the cellist, proved a real treat on the program. The fine melodies he drew from his instrument were teeming with sentiment and feeling.—The Auburn Citizen, January 19, 1924.

The outstanding sensation was the rendition of the Spinning Song by Joseph Malkin, the cellist. The lightning-like rapidity of his fingers was fascinating to watch, and at the conclusion of the number the audience demonstrated what it could do in the way of applause.—Gazette and Bulletin, Williamsport, Pa., February 15, 1924.

Mr. Malkin, who has been heard in this city on an earlier occasion, is a cellist of distinction. In Boellmann's Variations Symphoniques and Popp's Hungarian Rhapsody, he revealed his virtuoso command of his instrument, while in such compositions as his own Romance Without Words, he showed a tone of exceptional warmth and lusciousness, and delightful musical feeling.—Buffalo Express, February 14, 1924.

Mr. Malkin was the true artist of the trio. His cello had warmth and he played with sincerity. Without him, the evening would have been drab indeed.—Milwaukee Journal, October 23, 1923.

Joseph Malkin, cellist, gave the musical critics an opportunity to enthuse, at the same time appealing to those to whom the tones of the romantic instrument, in the hands of a master, bring human pictures of the sort of things hidden in the heart.—New Britain Daily Herald, February 22, 1924.

Cesar Thomson Thrills in Ithaca Recital

Cesar Thomson was recently presented in a delightful violin recital at the Ithaca School of Physical Education, under the auspices of the Ithaca Conservatory, and scored a brilliant success, as may be gauged by a glance at some of the appended excerpts:

His program consisted of only six numbers, but was supplemented by several equally successful encores. This recital will for a long time be remembered as an artistic treat of the highest rank and an inspiration to all local musicians and students. Prof. Thomson showed an artistry which comes only after many years of thoughtful study. His fingering and intonation were perfect in rapid passages and in most difficult double stops of all kinds up to the highest range of the instrument. His bowing, always decisive, and yet refined, was an inspiration to all students of stringed instruments. At the same time, in slow passages he showed fine tone and that Gallic refinement of style which we seldom hear in this country.—Cornell Sun, February 26.

The first American appearance of Cesar Thomson, master violinist, took place last evening in the I.S.P.E. hall, which was filled with an audience that included his friends and pupils, Ithacans, and members of the university community. Every seat was taken, and apparently every individual was enthusiastic, for the atmosphere was pervaded with a feeling that the recital was a distinct occasion. Many knew what to expect. Others did not. But when the distinguished white-haired musician had appeared and played the first few measures of his Entrata for the Corelli sonata, there was no longer any doubt of his power and of the technical mastery and depth of feeling which have come after a lifetime devoted to his instrument.

Those familiar with the violin spoke of the artist's marvelous bowing, of his facile fingering, the way in which he mastered the difficulties of double stops, while the amateurs might find fully as much enjoyment in the musical result without considering the cause—the sheer beauty of tone and the appeal particularly of the simpler and more familiar numbers. The program was one which presented tremendous difficulties, reaching a climax in the Paganini Fantasia which was, however, astonishing rather than beautiful—one of those pyrotechnical compositions to be found on nearly every program.—Ithaca Journal-News.

Ft. Wayne Admires Mero

Following her appearance in Ft. Wayne, Ind., on February 4, the Journal-Gazette commented as follows on Yolanda Mero's playing:

Yolanda Mero possesses all the qualifications that go toward the making of an artist. She has brilliancy, strength, unlimited interpretative power, and, in her concert, brought into play all the artistry that can be found in the art of piano playing. Technically she is perfect; artistically she is all that one looks for in the artist of today. The audience was held spellbound by the intricacies of a flawless technic, the amazing virtuosity of the performer. Liszt's Rhapsodie brought the program to a climatic finish, and brought such a burst of spontaneous applause that a series of encores were demanded. Mme Mero graciously responded and gave several extra numbers.

Milan Press Praises Erbland

Following her debut in Rigoletto at the Verdi Theater, Milan, the Italian press commented as follows on the success of Maddalena Erbland, the American coloratura soprano:

Maddalena Erbland made her debut last December at the Teatro Verdi as Gilda in Rigoletto and her success was genuine enough to cause her to be signed up by the same management for the entire season. Applauded throughout the evening she pleased so much in the Caro Nome that she was called upon by insistent applause to repeat it. She could also repeat the strettia in the Vendetta duet in the third act with the baritone Anneschi. It was the first time that she had faced the public, and she showed herself unembarrassed in her acting and well capable of bringing to light the various sentiments of

the part entrusted to her. She has one of those temperaments of which it is said they are born for the theater. Miss Erbland studied first in New York at the studio of Gennaro Curi and then came to Milan. Her success in Milan allows Miss Erbland to begin her career under the best auspices.—Corriere Di Milano.

Maddalena Erbland shows great promise. She debuted at the Teatro Verdi in Rigoletto and showed at once that she had a very sweet voice of wide range and an irreproachable method.

In the first scene she showed a lack of embarrassment not common among debutantes and was warmly applauded in open scene for the duet with tenor and baritone and her aria ending with a splendid high note, full and on key, and was able to repeat the Vendetta duet. She was called insistently before the footlights after every act with the other artists and the conductor. She studied first with Maestro Curi and at Milan under the direction of the highly esteemed Maestro Dante Lari, who gave her finishing studies and prepared her for opera in Italian, thus happily inaugurating her career. Miss Erbland can be thoroughly satisfied with her debut.—Rassegna Melodrammatica.

Mrs. Coolidge at Gates-Van Buren Recital

Garbed in the pinnacles of their great great grandmothers, Lucy Gates, soprano, and Lotta Van Buren (of the family of Martin Van Buren), who plays upon the clavichord and the virginals, appeared in Washington on the T. Arthur Smith series and gave a concert of Eighteenth Century music. Many distinguished personages attended the event. Mrs. Coolidge occupied a box, and had as her guests Mrs. Edwin Denby, Mrs. Frederick Gillet and Mrs. Joseph Walsh. Through one of his secretaries, President Coolidge extended an invitation to Lotta Van Buren to come to the White House to inspect the numerous mementos of the Van Buren administration.

Freemantel Now Under Mayer Management

Frederic Freemantel, the English tenor, who is specializing in a recital of Beethoven songs, is now under the exclusive management of Daniel Mayer. The musical world apparently has been deeply impressed by Freemantel's resurrection of these songs. The tenor has found them singable and made them interesting by his impressive interpretation. Samuel Laciar, music critic of the Philadelphia Evening Ledger, in writing a review of Freemantel's recital in Philadelphia, stated: "The songs are full of melody." They are melodic without a doubt, and Freemantel sings them exceptionally well.

February a Busy Month for Mrs. Lawson

Francesca Kaspar Lawson recently returned from a most successful tour of eleven recitals. Her appearances were as follows: February 8, Sweet Briar College, Vir-

ginia; 9, Fairfax Hall, Basic, Va.; 11, Southern Seminary, Buena Vista, Va.; 12, Bridgewater College, Virginia; 13, Massamitten Military Academy, Virginia; 17, Staunton, Va.; 18, Shenandoah Collegiate Institute, Virginia; 22, Music Club, Newberry, S. C.; 25, Louisburg College, North Carolina; 26, Roxboro, N. C.; 28, Chowan College, North Carolina.

Fradkin Off for Europe

Having given a recital before a crowded auditorium at Carnegie Hall, having received warm praise from the press, and having arranged matters for his American appearances during the coming season, Frederick Fradkin sailed for France on the S. S. Paris on March 12 and will remain abroad until September. Several European appearances have already been arranged for, and also plans to play in various cities of England, France and Italy. Mr. Fradkin has established his reputation so firmly in America that his return in the fall and his prospective concert tour are being anticipated with interest.

Leginska "Packs Hall" in San Francisco

Under the heading "Leginska Packs Hall," the San Francisco Daily News commented as follows on her playing with the San Francisco Chamber Music Society: "This dynamic young pianist went through the program with a suavity and delicate restraint that stamped her as the peer of any pianoforte reader in chamber music. Nandor Zsolot's quintet was read with sumptuous verve, Leginska picking out the composition with bits of fire, and with a restrained ardency that animated all the strings."

Quaile Pupil in Recital

On Saturday afternoon, March 15, Florence Moxon, pupil of Elizabeth Quaile, will give a recital at the Wurlitzer Auditorium, New York. Her program follows: Pathetique Sonata, Beethoven; C minor fantasia, Bach; Barberini's minuet, arranged by Harold Bauer; Soirée dans Grenade, Debussy; a ballade, nocture and scherzo, Chopin, and Blue Danube Waltz, Schultz-Evler.

Hutcheson in Fourth Recital

Ernest Hutcheson will give his fourth and last piano recital of the season in Aeolian Hall, Saturday afternoon, March 22. Mr. Hutcheson will be heard in a program of Bach, Cesar Franck, Alkan, Brahms and Debussy, ending with the valse-caprice, Nachtfalter of Strauss-Tausig.

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THE SECRETS OF SVENGALI
 By J. H. DUVAL

This book is a treatise on How to Sing, "the most interesting, the most fluently written, the easiest to read and enjoy of any instruction book in music I have ever seen," wrote T. Scott Buhrman, in the American Organist.

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Students' Recital at Master Institute

The second in the series of students' recitals given at the Master Institute of United Arts, New York, was presented by junior students on Sunday afternoon, March 2. The opening honors were taken by Elinore and Jerome Zipkin and Dorothy Travitzky, tiny students hardly able to reach the piano, but playing with unusual assurance. Ensemble works were given by Harold and Nathan Traumann, Isabel Gordon and Gertrude Minden, Alice Fauerbach and Frieda Lazaris, all of whom showed fine feeling for form and tone playing, together with admirable tone shading and technical precision. A high standard of student work as well as maturity of conception was sustained by the solos of Ethel Leventhal, Dorothy Mann, Isabel Gordon. In exacting works of Chopin and Tchaikowsky which followed, the interpretations of Charles Kramer, Jeanette Binder, Rose Goldman and Miriam Goldberg evidenced an astonishing conception of plastic outline and fluency. One of the features of the afternoon was the playing of Alma Creasy, a young violinist, who in the Viotti concerto indicated a vast amount of fire and promise and showed a technical ease and artistic fibre far beyond her eleven years. The program was finished by two gifted students, Harold Traumann, who gave Chopin numbers with beauty of touch and sensitiveness of shading, and Julius Manney, whose interpretations of Schumann's Fantasy-pieces showed a serious quality of musicianship. The students were pupils of Mr. and Mrs. Lichtmann, Esther J. Lichtmann, Ethel P. Thompson, and Max Dittler of the piano faculty, and William Coad, of the violin faculty. A large audience applauded the efforts of the young students.

Following the concert a reception was held and the audience viewed an exhibition of colorful modern works arranged through the courtesy of Corona Mundi.

Praise Singing of Myrna Sharlow

Myrna Sharlow, who is appearing in opera on tour with the Chicago Civic Opera Company, made a big success in Cleopatra, according to the Pittsburgh (Pa.) newspapers. The Pittsburgh Post said: "Myrna Sharlow, as Octavia, seemed to some of us to be the outstanding voice in the company. There was a throb and grip in her upper notes that was ungainly. She was brilliant vocally." The Pittsburgh Gazette stated: "The dynamic soprano of Myrna Sharlow carried into the progress of theme a burst of extreme eloquence in the scene in which she is abandoned by Anthony at the door of their nuptial chamber. Her voice reached poignant heights, the altissimo of almost startling volume, a dominating performance for the moment."

Guilmant School Alumni Reunion

The second reunion of the Alumni Association of the Guilmant Organ School for the present season was held a week ago Tuesday evening, when a representative gathering of the members were present to hear an interesting program rendered by the Gertrude Hale Trio. Miss Hale is an officer of the Association, and with Hazel Burleigh, violin, Edna Reininger, cello, and herself at the piano, gave a fine reading of Rubinstein's trio, and several numbers by Robaudi, Ganne and Bohm. Mrs. Ernest Genung, soprano, sang a group of songs in excellent voice and style. J. Watson MacDowell, president, and Dr. Carl spoke, after which refreshments were served. The Hon. Philip Berolzheimer, City Chamberlain, is the honorary president of the association.

Harriet McConnell Endorses New Mana-Zucca Song

Mana-Zucca recently received the following letter from Harriet McConnell, the American singer, who is appearing at the National Opera of Paris: "Permit me to express in a few words my gratification upon receiving your recent composition, The Cry of the Woman. Having sung, and knowing many of your charming songs, I find a great human appeal that I know will reach multitudes of hungry souls, who are praying daily to see 'Love's Face Before They Die.' Will you kindly number me among the folks singing this chanson d'art?"

Middleton Holds Salt Lake City Audience

Under the heading "Noted Baritone Holds Audience With Artistry," the following appeared in the Salt Lake Tribune following Arthur Middleton's recent song recital there at the Tabernacle: "Three distinctive features marked the recital given by Arthur Middleton. The most outstanding was his truly exquisite legato, the next his marvelous control of the sustained pianissimo, and lastly, but equally notable, his dramatic intensity and ability to portray the spirit of the selection through that adaptability that belongs only to the genuine artist. He revealed a depth, resonance and virility of tone."

Hagemans and Gruppe at Concert

For the Sunday night event at DeWitt Clinton Hall (59th Street and 10th Avenue), under the auspices of the Board of Education Lecture Bureau, a well arranged program of music was given with the aid of Richard Hageman, former conductor of the Metropolitan Opera Company.

Mrs. Richard Hageman (known on the concert stage as Renée Thornton) sang three groups from her recent recital program at Aeolian Hall, and Paulo Gruppe, well known cellist, played two groups from his recital program.

Kathleen Hart Bibb in Oratorio

The appearance of Kathleen Hart Bibb at the Women's College of Greenville, S. C., as soloist of the Christmas performance of The Messiah, was her first one for several seasons in oratorio, and this tribute paid to her in a notice of the concert in the local daily must have been very flattering to the young singer: "Kathleen Hart Bibb, soprano, sang with the feeling and sincerity requisite to a successful rendition of the solos of Handel's great masterpiece. Her charming personality shone through and colored all of her beautiful solos. She has come a long way since the Brooklyn Eagle of February 28, 1918, said that she was 'best in interpretations of those songs that call

for freshness and sentiment, rather than for the deeper emotional qualities.' The tender, the pathetic, the joyful and the inspiring were deeply felt by the woman who sang I Know That My Redeemer Liveth last night. Mme. Bibb's good diction contributed almost as much to the pleasure of her listeners as did that lovely quality of her voice, pure and flexible."

Levitzi Brings About Formation of New Music Club

Mischa Levitzki's recent recital appearances in Missoula, Mont., seems to have stirred that part of the United States to unusual activity. Not only did the Missoula papers carry reviews of his success and editorial notices, but even papers at Boise, Idaho, some distance away, commented editorially and in special articles on the effect of Levitzki's recital upon the musical plans of Missoulians. Thus, an editorial in the Boise (Idaho) Statesman, of February 14, says: "We are delighted to hear that the Missoula Music Teachers' Association is to undertake a campaign to secure a series of concerts by artists or organizations of world renown. The plan is that suggested by Mr. Levitzki to secure a guaranteed subscription list of 500 season tickets. Surely there are 500 people in Missoula and its neighboring valleys who would eagerly grasp the opportunity to bring a few such artists as Levitzki to Missoula." In another column the same paper carried a long article outlining the plan under the big headline: "Missoula to carry out Mischa Levitzki's plan." The Daniel Mayer office has learned further details of this new activity of Mr. Levitzki from a letter from Mrs. Pearce of Missoula. She writes: "I want to thank you for giving me the privilege of helping to bring Mr. Levitzki to Missoula. I think no other artist has ever made such a deep impression. We are still under the spell of his beautiful music. We have formed an organization which will be called the 'Artists' course of the Missoula Music Teachers' Association,' and we are now busy trying to raise a subscription list which will be sufficient to bring artists of real worth to our town. This was Mr. Levitzki's suggestion at a luncheon given for him by the Music Teachers' Association."

Fifth Concert of People's Symphony

The fifth concert of the People's Symphony Auxiliary chamber music series will be held at Washington Irving High School on Friday evening, March 21, the attraction being Mr. and Mrs. Bloch in a sonata recital. The program will include Grieg's sonata in C minor, Cesar Franck's sonata in A major, and a group of violin solos by Wagner-Wilhelmj, Kreisler and Dvorak.

These concerts are open to students and workers, teachers, artists and professional people. Tickets may be secured at the door on the night of the concert.

Alcock to Sing at San Francisco Festival

Merle Alcock will appear in Philadelphia with the Philadelphia Orchestra, singing with the Mendelssohn Choir in Beethoven's Ninth Symphony. Miss Alcock will then go to California to be soloist at the San Francisco Music Festival, singing Beethoven's ninth and Mahler's symphony.



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THE THROAT

By Frantz Proschowsky

"Do not use the throat in singing" is the injunction often laid upon the vocal student. Of course, that means, do not use it wrongly; but the ignorant teacher is fond of a half-truth, especially when it sounds paradoxical, for the paradox is often considered to hide a great principle, and the student will think, "This is a wise man, because I do not understand him."

The whole truth is, that all vocal utterance proceeds from the larynx. The larynx is located in the throat, and in the throat we sing, despite the inventor of paradoxical slogans.

But the mind should not be allowed to dwell too much on the structure of the throat and vocal organs lest the principles of singing become merely physiological without the guiding influence of the mind. He must know enough to trace a wrong effect to its true cause, and clearly understand the sources of, and reasons for, a perfect tone.

In terms of percentage, I may say that vocalism is ninety per cent. the proper use of the larynx, tongue and throat, the remaining ten per cent. consisting of regulation and judgment through the sense of touch, the term I have used for a combination of hearing and feeling. The mind is involved throughout every stage of tone production and intelligent vocal expression.

Diction, so important to the art of singing, is easily perfected and controlled once the tone production (and especially vowel production) is mastered. The vowel-form is a phase of singing that furnishes the surest test of technic. Singers whose vowels are imperfect, at once and unequivocally, declare themselves the victims of imperfect teaching and lack of understanding of cause and effect.

If the student finds himself able to sing perfectly certain words or vowels on given notes, but is unable to obtain the same tone on other notes with the same words or vowels, he does not understand cause and effect. The tone comprising vowel-form, volume, duration and expression is the result of physical adjustment mentally controlled, and if this adjustment combined with such mental control is imperfect, there are good reasons for it. If these reasons and their logical effect cannot be imparted to the student by his advisor, the student is not being taught the true art of singing. The human voice is a perfect instrument, able to produce all that is demanded of it, if it be correctly used. If a singer is able to hear and reproduce a spoken word perfectly, but is unable to effect the same result in singing, he is certainly under a wrong vocal conception as to cause and effect.

Too often the student confuses the relative positions of cause and effect—for example, the sensation of vibration in the region adjacent to the vocal organs is not infrequently regarded as the effect of resonance, whereas these vibrations automatically set in motion by the breath are the cause of resonance. The more perfectly the chords vibrate, the more perfect is the resonance. All theory regarding the resonance in certain cavities in the head have long since been scientifically disproved. Measurements of tone waves made by the instrument of science from the different parts of the skull, prove that the upper back of the head registers a fuller and larger tone than the waves measured from the sinus cavities, but this is shown to be solely because of the difference in thickness of the bone structure. To obtain the greatest possible resonance it is necessary to use the entire inner acoustic space surrounding the vocal organs. The tone produced by the intelligent use of the vocal organs, in the way that nature intended them to be used, will automatically occupy the allotted acoustic space and the result will be perfect resonance. Never undertake to direct a tone into a cavity, as the student is often advised to do. This is not possible and nothing would result from such an attempt except in the imagination of the student.

Another misleading suggestion, and a very common one, is to sing in the mask of the face. The student is told he must so direct the voice as to obtain the sensation of resonance in the mask. The truth is, that when we sing perfectly and free from interference, a resonance is felt in the entire head, including the mask and teeth. The sensation may be stronger in the face than anywhere else, but this is the result of the greater sensitivity of the facial nerves as compared to the less sensitive nerves of the upper and rear skull. Thus it happens that the student is often erroneously taught, as I have stated, that he must sing in the mask in order to experience the sensation of resonance, whereas, if his tone is correctly produced, it will resonate throughout the entire structure of the head without any thought by the singer. To insist on the student concentrating his efforts on the face more frequently than not result in a distortion of the features and the utter loss of mental control over the freedom of expression.

To return more specifically to the throat, we must warn against the specious and glittering term, "support," a much abused and misunderstood expression, used as an excuse for pushing the breath. The vocal chords can never function correctly when the breath is being forced; that is to say, no tone can be perfect unless the vibrations of the vocal chords function readily and without resistance. Unnatural forcing of the breath beyond the power of the vocal organs properly to receive it and translate it into tone, can result in nothing but disaster, and to call this process "support" does not help the matter any.

We hear much talk about restoring misused voices. A singer who has prematurely deteriorated through the improper use of the voice, may under proper guidance not only return to normal conditions but also excel all previous achievements; but this is not to say that all misused voices can be restored.

So-called restored voices which return minus range and power, are far from being restored; but it has been proved

in many notable cases that deterioration due to misunderstanding of cause and effect can be arrested and the voice rehabilitated through the practice of the true principles of the art of singing.

Besides the faddist who tells his pupils not to use the throat in singing, there is the faddist who insists that he shall use the throat and practically nothing else. He stresses the training of the tongue bone, certain features of which training may be commendable in theory, but which in practice are not always beneficial. Both are equally wide of the mark and neither of them use the simple common sense, which is one of the most essential endowments of a vocal teacher.

Clarence Adler Has a Hobby

"Every man or boy ought to have a hobby," says Clarence Adler, "but it sometimes happens that conditions seem to prevent some of us from getting one. It was so with me, anyway, even as a boy. Being destined to become a pianist, it was decided that it would be dangerous for me to enter into the usual rough plays of boys, and though I was husky I simply was not permitted to be a boy among boys with the boy's usual run of hobbies."

"After I grew up and got out on my own, I realized that I needed something to get me away from the eternal music grind, and took up boxing. It lasted about a month, and ended with a sprained wrist, which cured me from any longings in that direction. But I still had my mind on an outside interest of some sort, and last summer I found it, as you might say, quite by accident."

"I saw an opportunity to get a big plot of ground, 110 acres, up at Lake Placid, and immediately the vision of what I might do with it came to me, and I bought it. I can see a life-long hobby in its development along the lines I have in mind. What lines? Well, chiefly a place where musicians, both executive artists and composers, can find comfort and seclusion during the summer months where practice and country life may be combined."

"And then, perhaps as a secondary consideration, a place where summer master classes might be held without the unpleasant and exhaustive conditions of the big cities, where students terminate their course of summer work more tired than when they started. Many of these summer students are busy in the winter and have no opportunity for study except during the holidays. When they finish their winter work they really need a rest, and should be able to combine a summer course with a summer holiday. That is what I am planning shall be done at my Lake Placid home."

"It is situated on the highest ground anywhere about the lake. It is three-and-a-half miles from the village proper, and I will have an autobus running back and forth at stated times. The place will be open from June 1 to October 1, and musicians will be welcome. There is accommodation for those who wish to prepare their winter programs, as well as for students, and I hope that musicians will come together on a footing of friendship where they can exchange ideas and benefit from conversation and association."

"The New York Trio will be there, and the New York String Quartet summers not very far away. There is a very large auditorium upstairs in the barn where music can be made, and if anybody hankers after entertainment other than what the country life affords, there is the hotel life of Lake Placid, movies, dances and so on, and a new theater has just been completed where Sunday concerts are to be given."

"The name of my place I have taken from an Iroquois Indian phrase, Ka-ren-ni-ó-ki, which means 'The Place of Beautiful Song.' So now I have a hobby in the place of

beautiful song, and I firmly believe that the opportunities I have to offer will prove a real benefit and pleasure to artists and students of music—educational, cultural and spiritual."

Harry Pomar for New Biltmore Orchestra of Atlanta

Harry Pomar, composer and musician well known in Atlanta, will have charge of the new Hotel Biltmore Orchestra in the Georgia capital. This beautiful new building will be thrown open to the public of Atlanta in a formal opening when the Metropolitan Opera season begins there in April. Mr. Pomar has severed his connection with the Cable Piano Company, where he has been manager of the sheet music department for the past four years.

Jersey City Has "Dramatic Morgue"

The "Dramatic Morgue" and "Theatrical Hall of Fame" in Jersey City, N. J., has a musical and dramatic library including museum and portrait gallery of players, etc. There are said to be 20,000 volumes and pamphlets relative to music and the drama, 100,000 portraits of players, musicians, dramatists, singers, and other celebrities of the various professions, stage and theatrical relics, manuscripts, play-bills, scrap-books and many other things of interest.

Leginska-Kindler Recitals to Be Resumed

An interesting announcement for next season is that Ethel Leginska and Hans Kindler will once more be heard together in sonata recitals after a year in which the artists have given no joint recitals. As the popular pianist and cellist are now under the same management, this artistic combination probably will be heard often during the 1924-25 season.

Ethel Burnett Gives Tatters at Club

For the third year as reader at the annual musicale given by the Auxilliary of the York Road Country Club, Ethel Burnett gave the character sketch of Tatters by Richard Burton, also a group of musical readings which were thoroughly enjoyed by the audience. Miss Burnett is a student of Laura De Wald-Kuhnle, teacher of voice and expression.

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ACROSS THE COUNTRY

(Continued from page 47)

Saint-Saëns, and Down in the Forest, Ronald. She was recalled again and again, graciously responding with several encores. Nell Murphy was at the piano. The municipal concerts are under the auspices of the Chamber of Commerce Music Committee, Dr. A. B. Williams, chairman. The orchestra was also heard at Central High School with Mary Alice Graves, pianist, as soloist.

Paderewski was presented by Mrs. Jason Walker at Pantages Theater, February 11.

St. Peter's Choir—Patrick O'Sullivan, organist, Joseph Cortese, director—presented Gilsinn's Grand Italian Mass at the Goodwyn Institute the afternoon of February 3. Mmes. Claude Tully and J. C. Adler were the soloists. A selection for harp and violin was given by Angelo and Joseph Cortese.

Mrs. Iver Schmidt gave a delightful program at the noon-day luncheon, February 4, for the Nineteenth Century Club, when she sang an aria and a group of English songs in a charming manner. Mrs. E. B. Douglass is chairman of music for February.

The first meeting of the study class of the Beethoven Club was held in the new club home in Waldram Boulevard when Susie DeShazo interpreted the Bach-Liszt fantasia and fugue in G minor.

The regular monthly concert given by the Beethoven Club was a Schubert-Schumann program. Some of the talented members appearing included Elsa Gerber, contralto, Margaret Morrison, pianist, and others.

The Bohlmann Pianist Club gave a program on January 27 at the Bohlmann School of Music. Those participating were Margaret Morrison, Babette Becker, Gladys Cauthen, Linnie Mai Collins, Mrs. W. J. Hon and Mr. Bohlmann.

Mrs. R. L. Brown was the hostess at the annual evening meeting of the Renaissance Music Circle. Mrs. Claude Tully, chairman, arranged an interesting program which was enjoyed by the members and their friends.

The Renaissance Music Circle met at the home of Mrs. Brinkley Snowden in Central Avenue the morning of February 13. Among those appearing were Mmes. B. S. Parker, James L. McRee, Walter Canada, Claude Tully and Misses Gerber and Morrison.

WMC radio station celebrated its first year in the air recently by a duplication of the opening concert given a year ago. Those participating on the program arranged by the Cortese Brothers, harpist and violinist, who gave several selections, were Professor Patrick O'Sullivan, pianist, and Harry Bruton, tenor, both of the Memphis Conservatory of Music.

The choir of the Poplar Avenue Temple of the Congregation of Children of Israel, under the direction of Mrs. Sam Oppenheimer, organist, assisted by Gaspar and Sante Papalardo, violinist and cellist; Sam Hirsch, cellist; Mmes. James L. McRee and J. D. Nathan, sopranos; Elsa Gerber and Banks Jordan, contraltos; Heber Moss, tenor, and John Kinnie, baritone, presented the fifth sacred concert at Goodwyn Institute, on February 10.

Mrs. Clyde Park, soprano, was the soloist at the last meeting of the Organ Guild, singing I Know a Hill, Whelpey, and Two Little Stars, O'Hara. Mrs. Parks is soprano soloist and director of the Madison Heights Methodist Church.

The first of a series of Wagnerian lectures was given at the Bohlmann School of Music recently. The study of The Rheingold was begun, and Mr. Bohlmann gave an interesting and instructive talk.

An informal opening was held at the New Beethoven Club home recently. Mr. J. F. Hill, president, assisted by the officers and members of the board, served on the reception committee. Many floral tributes and gifts were received. A formal opening will be given later in the season. J. V. D.

Mobile, Ala., February 24.—Mischa Elman, violinist, on his first appearance here, February 21, was greeted with enthusiasm by an audience that filled the Battle House Auditorium to capacity. Hearty applause was given each member and the response with encores was generous. The program included sonata in D major, Handel; and works of Lalo, Rimsky-Korsakoff and others. Joseph Bonime proved an able accompanist.

Dr. Frederick A. Dunster presented his pupils in a recital at the Cawthon Hotel, February 19. A large number of invited guests enjoyed a well chosen program composed of vocal, violin and piano numbers.

The Polymnia Circle held a meeting in the home of the president, Mrs. J. W. Cox. Italian music was the subject for discussion. Interesting papers were read by Mrs. Zadek, Mrs. Crane and Mrs. Walker, also the plots of several operas were given and illustrated by selections from them. Among these was a piano duet from Lucia by Mrs. Crane and Mrs. Barbour, and a violin solo from Il Trovatore by Georgia Sterling.

Mrs. Carl Klinger appeared before the Music Study Club in a delightful lecture, the subject being the instruments of the orchestra. The study of the development of stringed instruments was made interesting by the display of an ancient Dalmatian viol. The study of woodwinds and brasses was taken up in turn. Mrs. Klinger used Victrola records to demonstrate the tone quality and use of each, concluding with a selection by a full orchestra.

Belle T. Tilden presented a number of her advanced pupils in a recital before a large audience recently.

K. M. R.

New Orleans, La., February 27.—Erika Morini appeared recently under the auspices of the Philharmonic Society and scored a big hit. The young artist delighted an audience which was loath to depart after the recital. Fritz Kreisler came under the same auspices, and packed the Shrine Temple where the concert was held.

Jean Gerardy and Dusolina Giannini appeared at the Shrine Temple under the auspices of J. Eugene Pearce and, as all of Mr. Pearce's attractions, proved a delightful event. This enterprising manager also presented Ruth St. Denis, Ted Shawn and their dancers; also Eleonora Duse. Ruth Draper's appearance here was one of the events of the season. She appeared under the auspices of Robert H. Tarrant, who also has presented here Sousa and his band, Cone, Mlle. Chemet and Pavlowa.

The St. Louis Symphony Orchestra, Rudolph Ganz, conductor, gave its second series of concerts here. The organization made an even deeper impression than on its former visit, and has firmly ingratiated itself in public

favor. The soloists were Cecilia Hansen, who was given an ovation after her performance of a Tchaikowsky concerto, and Richard Hale, who confirmed the splendid opinion he evoked on his previous visit. H. B. L.

Petersburg, Va., February 29.—February 19 at the St. Paul's Episcopal Church, D. Pinckney Powers gave an organ recital assisted by the choir of that church. The soloists for the occasion were Mrs. Chesley Martin, Mrs. Floyd Hall and Ollin Rogers. The choir sang Gounod's Gallia, with Mrs. Martin and Mrs. Hall as soloists; and Gounod's Sanctus in F, in which Mr. Rogers took the solo part. Mr. Powers played three groups of organ numbers. The concert was attended by a large audience.

On February 26 the choir of the Washington Street M. E. Church, South, presented Gaul's Holy City, with Howard Bryant, baritone soloist of Richmond, Va., assisting. The other solo parts were taken by Lillian Keiter, soprano; Josephine Blanks, contralto; Effie Neaves, contralto, and Hugh Alley, tenor. This choir is under the direction of Paul Saunier who played the accompaniments at this concert.

The Music Festival Chorus met for the second rehearsal in Haydn's Creation on February 28. There are over 150 in the chorus this year which is again under the direction of Paul Saunier. P. S.

San Antonio, Tex., February 27.—Mrs. Fred Jones, soprano, accompanied by Mrs. Herbert Slayden Clarkson, the Glee Club of Main Avenue, and Theodore Schirmacker, violinist, presented an interesting program at a tea given for the benefit of the Y. M. C. A.

Among the enjoyable features of a program given February 5 for the tourists and members of the affiliated pioneer societies was a group of cowboy songs by Oscar J. Fox, sung by an octet.

The second of a series of Junior Musicales, sponsored by the Tuesday Musical Club (Mrs. Eli Hertzberg, president), with Lida Grosh, chairman, was given February 6. Pupils appearing were Margaret Newton, pianist; Marion Kropp, violinist; Theresa Dust, harpist; Helen Gugenheim, pianist; Ruth Howell, violinist; Dorothy Norton Smith, pianist; Elizabeth White, soprano, and Felix St. Clair, violinist. The teachers respectively are Alice Murray, Bertram Simon, Maudetta Martin Joseph, Roy Repass, Alberto Garcia, Frederick King, Mrs. L. L. Marks, and Julien Paul Blitz. The accompanists were Jo Beth Canfield, Catherine Clarke, Mrs. Nat Goldsmith and Mrs. Julien Paul Blitz. All participants showed the careful instruction given.

At the Memorial Service held February 7 for the late Woodrow Wilson, the musical portion of the program was given by Mary Jordan, contralto, who sang O Rest in the Lord, accompanied by the Empire Theater Orchestra, Don Phillipini, conductor. The orchestra also played Chopin's Funeral March. A eulogy was delivered by Brigadier General Paul B. Malone; Right Reverend J. S. Johnston gave the invocation and Mayor John Tobin presided.

An interesting program was given by Felix St. Clair, violinist; Helen Atwood, soprano; Sudie Knight Weissinger, mezzo-soprano; Frances Harland O'Brien, contralto; Ethel Newton, pianist, and Mrs. William Noble, violinist, when the Army Branch of St. Paul's Episcopal Church entertained with a tea on February 8.

Anna Pavlowa and her company appeared in two performances at the Majestic Theater, February 8, before audiences which completely filled it. The matinee program had for titles, A Polish Wedding and The Fairy Doll; and the evening, Amarilla and Oriental Impressions.

The Elks Choir, Clarence McGee, director, gave a program of enjoyable numbers at the Elks Club, February 8.

Cecile Steinfeldt Satterfield, pianist; Verna Yturri, soprano, and Lucile Nunneley, reader, presented an interesting program February 9 at a tea given by the Chaminade Choral Society, Mrs. Tom Leighton, chairman, in the attractive home of Mrs. Lou Herrington.

Thurlof Lieurance, the composer, assisted by Edna Wooley-Lieurance, soprano, and Edward Powell, flutist, appeared in a program of Indian songs, with appropriate costumes and scenery, at Our Lady of the Lake College, February 9. These programs are instructive as well as enjoyable, as Mr. Lieurance explains each number before its rendition.

Gertrude Saynisch, Mrs. E. J. H. Meier, Hilda Lemberg, and Louis Saynisch furnished the musical program February 9 at the Fraternal Spiritualist Church. S. M.

San Francisco, Cal. (See Music on the Pacific Slope.)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending March 6. Detailed reviews of the selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(J. Fischer & Bro., New York)

MY ARCADY, song, by Lily Strickland.
CHRIST TRIUMPHANT, Easter song, by Pietro A. Yon.
CRISTO TRIONFANTE, for organ, by Pietro A. Yon.

(Carl Fischer, Inc., New York)

MAKE A JOYFUL NOISE UNTO GOD, festive anthem for tenor solo and chorus, (Beethoven), arr. by John Pattinson.

HE IS RISEN, FOREVERMORE, Easter anthem based on themes from Beethoven's fifth symphony, by John Pattinson.

DIVINE GREAT LOVE, (Beethoven), for tenor solo and chorus, arr. by John Pattinson.

(The John Church Co., New York)

PIPPA PASSES (for piano), four moods from Browning, musically set by Carlyle Davis.

JACK AND THE BEANSTALK, three compositions for piano, opus 57, by Fannie C. Dillon.

THE WINDING ROAD, song, by Charles Gilbert Spross.

THE LOVE PATH, song, by Charles Wakefield Cadman.

MADCAP OCTOBER, song, by Charles Gilbert Spross.

Music

(Chappell-Harms, Inc., New York)

In the Garden of Tomorrow (Song)

By Jessie L. Deppen

This is a verse and refrain song, and it seems almost useless to review it, for by the time the review can get through the crowded print-mill and get into type and onto the newsstands, the song will be so familiar that people will wonder what we think we are doing in describing it. It is that kind of a song! It needs only to get on to some piano somewhere and its fame will spread by the force of its own vitality, a vitality which, in this case, is beauty. Needless to say, the music is simple, easy to play and sing, and it has a lilt to it that suggests that it might be used for dancing with very little re-arranging.

(Carl Fischer, Inc., New York)

Sonia's Song (Old Russian Folksong from Ukraine)

Words by Gilbert West. Transcribed by Alexander Siloti After Arensky's Harmonization

This is a most pathetic and lovely thing. The arrangement is exquisite and there is great simplicity and great art in perfect balance. The tune is quaint, with queer rhythms of which no educated musician would ever have thought. Of the folk, direct from the folk, with all the plaintive tragedy of the Russian folk. All the stories in the world could not tell us as much of that people as one such little song. The harmonization is exactly fitting, not a note added that could destroy the folk effect. (Some of our American arrangers of Indian music would profit by an examination of it.) This song could be made a highly effective concert number by a singer sufficiently gifted.

Nautch Dance (Hindu)

By Bainbridge Crist

This is very good Oriental stuff—real Sheik music with all the color of the desert in it, although that is not where it is supposed to be located nor what it means to represent. However, Orient is Orient to us Westerners, and "we should worry" about where the atmosphere comes from. Perhaps a good deal of this comes via Russia—Rimsky and Ivanof and Tchaikowsky. Anyhow, it is first rate Orientalism and will delight all who love that quaint exotic charm—and who does not?

Aphrodite (Caprice for Cornet and Piano)

By Edwin Franko Goldman

This is also suitable for clarinet, saxophone or baritone, though somewhat out of range for clarinet and saxophone. It is fine, brilliant music, made especially for the cornet

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by a master and arranged with a first rate piano support. It has all sorts of effects for the solo instrument, some speedy passages that are effective without being excessively difficult. It is the sort of music only a band man could make, and Mr. Goldman not only has the technic of his craft at his finger ends but also has musical invention as well.

Near to Thee (Nahe des Geliebten) (Song)

By Ossip Gabrilowitsch. English Words by Clara Clemens

One thinks of the wonderful tune Schubert wrote with the same title—seven bars of magic such as only the great Schubert could conjure up with his wand-inspired melody, the like of which, seemingly, no living man can accomplish. It is hard to review justly new music with a name of such haunting memories. Gabrilowitsch has, at least, done something vastly different from the Schubert tune. This song is a big, impassioned work, leading up to a splendid climax at the end. The words are done into remarkably good English, which shows an inherited gift of no mean order.

(Clayton F. Summy, Chicago)

Five Canonic Studies for the Piano

By Florence A. Goodrich

These are, for the most part, two-part inventions in perfect canon, the left hand playing exactly the same notes as the right hand, an octave lower, and starting a bar or half a bar later. The tunes are remarkably pretty, graceful and expressive, and there are helpful editorial notes as to the method of playing, phrasing, pedalling, and so on. These studies are about grade two or three and are a notable contribution to the literature of this class of music. They can hardly help making a popular appeal.

(J. Fischer & Bro., New York)

St. Lawrence Sketches (For Organ)

By Alexander Russell

These bear the following titles: The Citadel at Quebec, The Bells of St. Anne de Beaupre, Song of the Basket Weaver, Up in Saguenay. The one now on the desk of the reviewer is the last named, the others being already familiar, and the Song of the Basket Weaver widely popular. Needless to say, this last of the series of picturesque sketches is beautifully made, indicating at every bar the touch of the master hand as well as the melodist and tone painter. It is, like the other pieces, a landscape drawing, colorful,

full of variety, orchestral in its organ registration, and, above all, deeply informed of a tender pathos, not intended, perhaps, but which lends it a subtle charm that must insure its success. Beauty is what Russell is striving towards as an ideal—rare ideal in these days of discord!—and beauty is what he fully attains.

The Funeral Rites of the Rose (Unaccompanied Mixed Chorus)

By Cecil Forsyth

Cecil Forsyth, chiefly known for his massive volume of orchestration, and who is now residing in America, should be far better known as a composer than he is. He is a skilled technician and he possesses real invention and a veneration for beauty of a delicate sort that is very appealing. This new work, called a Madrigal and dedicated to Nicola A. Montani, is truly exquisite. It is written in clever and masterly imitation of the ancient English madrigal style, and the harmony possesses all of that quaint flavor of the age between contrapuntalism and the full acceptance of harmony as a basis of tune that followed. And the tunes Mr. Forsyth has written to this scheme are light, graceful, dainty and highly good humored, as tunes of that delicious epoch were wont to be. It is short, covering just six octavo pages, and there are divisions in it—one for a female quartet, another for a male quartet. Fine music that will win the success it deserves.

(G. Schirmer, Inc., New York)

In the Gloaming (A Picture)

By Mana-Zucca

This is a little piece in decidedly popular vein, and although Mana-Zucca does not forget her skill as a harmonist, she writes a dainty little tune and carries out the whole scheme of the piece with simplicity. Mana-Zucca in her most charming manner!

(Harold Flanner, New York)

Enough for You and Me (A Love-Ballad)

By Charles Wakefield Cadman

This ballad, already successful, and now in its third edition, is in the lovely style for which Cadman has become internationally famous as one of America's leading melodists. It is simple, direct, unaffected—a real ballad, and

(Continued on page 55)



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MUSICAL COURIER

MIAMI MUSICAL NOTES

Miami, Fla., February 17—The Flonzaley Quartet appeared at the White Temple, February 14, as the second number of the artist course which Miami is enjoying this season, and a large audience of music lovers greeted them, enthusiastically applauding every number. The quartet gave an evening of artistic pleasure and Miami hopes to be again in its itinerary.

On the evening of February 7, The White Temple Choir, under Charles F. Cushman's direction, presented its annual "Evening with Oratorios." Solo and chorus numbers from the following oratorios were given: Rossini's Stabat Mater; Sullivan's The Golden Legend; Stainer's Daughter of Jairus; Handel's Messiah; Costa's Eli; Gounod's Redemption; Haydn's first mass in B flat; and The Holy City, Gaul, with Dorothy Mayer, Eda Keary Liddle, Allen Carr and Joseph E. Rose taking solo parts; Gertrude Baker, organist, and Georgia Snow, pianist.

Music circles were afforded an unusual entertainment when Cantor Josef Rosenblatt of New York gave a recital of Hebrew songs, Yiddish folk songs, and others in English, French and Italian at the Auditorium, sponsored by the Y. M. H. A. Cantor Rosenblatt pleased his hearers greatly. His accompanist was Abraham Ellstein.

Effa Ellis Perfield was guest of honor at a tea at the conservatory, with Bertha M. Foster as hostess, when a large group of friends were invited to meet Mrs. Perfield. Helen Flanagan and Virginia Martin, two pupils of the conservatory, sang several songs accompanied by their teacher, Elise Graziani.

Mrs. Ralph Polk, who composes under the name of Grace Porterfield Polk, opened her Coral Park home to her friends to meet R. W. Cooper of Indiana and inspect his paintings in oil and water-color. Mrs. Polk sang several of her own songs, the newest being Lavender and Lace. Francis Tarboux accompanied and Elizabeth Reuss danced delightfully.

A song recital was given recently at the Woman's Club Auditorium by Mrs. Asha-Mintie Beach, soprano, assisted by Dr. M. J. Flipse, tenor, and Edna Burnside, who played a Chopin Nocturne and also accompanied the singer.

Ethel Boothe of Atlanta gave a splendid organ recital at the Trinity Methodist Church recently.

Miamian's are welcoming Beatrice MacCue, a concert and oratorio singer whose contralto voice won her many admirers when she was active here sometime ago. Miss MacCue now has a studio in New York, but is resting in Miami. S. LeR. S.

Noted Artists for Goldman Concerts

All details for the twelve-weeks' season of summer concerts to be given on the Mall in Central Park have been completed, and an interesting series that will be educational in character may be looked forward to. This entire season of sixty concerts is the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, and will be entirely free to the public.

The Goldman Band, under its popular conductor, Edwin Franko Goldman, will soon begin to rehearse its programs. Many novel and interesting works will be added to the repertory of the band this season. The concerts will start June 2 and end on August 24. Besides the band, which has so often been referred to as "a symphony orchestra in brass," there will be numerous vocal and instrumental soloists, among those who will sing during the season being Lotta Madden, soprano; Helen Yorke, soprano; Miriam Fine, soprano; Frieda Klink, contralto. Waino Kauppi, cornet, has been engaged for the season. The names of other prominent soloists will be announced later.

No admission tickets are required for these concerts, but program schedules are being printed, giving all information concerning the various programs. These schedules will be mailed after May 1 to anyone requesting them, the only requirement being that a self-addressed stamped envelope be enclosed with the request.

Fine Program Directed by Mary Wildermann

Sunday afternoon, February 24, students of the music department of the Alviene school of music, drama, opera and terpsichore, gave a very interesting program under the direction of Mary Wildermann, the successful concert pianist and pedagogue. Annabelle Cohen and Muriel Lenahan rendered in an intelligent and commendable manner compositions by Chopin, Brahms and Grieg. Little seven-year-old Mary Elizabeth Steele again was enthusiastically greeted by the large and representative audience present and her splendid playing justified the shower of compliments that greets her whenever she is heard. Her musical understanding and interpretation are unusual for one of seven.

Students of Mme. Kleckner, of the vocal department, pleased with their vocal numbers. Michel Scapiro (Sevcik's associate) presented a talented pupil, George Wischner, who delighted the audience with his violin renditions.

Sunday afternoon, March 9, two more students of Miss Wildermann appeared on a program with members of the violin and vocal departments, under her direction.

Ella Good Receives Telegrams of Praise

Ella Good, the well known contralto, sang two groups of numbers at a Masonic Temple on the evening of Washington's Birthday, delighting her audience with songs by American composers. On the morning of February 6 she was soloist at Adelphi Academy, Brooklyn, at the memorial services for Woodrow Wilson. The same evening she sang from WOR, and that she scored a decided success was evident from the many letters expressing thanks and appreciation for the excellent program rendered. Telegrams were received from as far as Mechanicsville, the State of Maine, Boston, Katonah and Goshen, N. Y. March 27 the contralto will sing from WEA. She has been engaged as soloist for a performance of Gaul's Holy City on Tuesday evening, April 15, at Mount Kisco, N. Y. Miss Good is contralto soloist of Emmanuel Baptist Church, Brooklyn.

Buffalo Orchestra in Third Concert

The third concert of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, attracted a large and responsive audience to Elmwood Music Hall on Sunday afternoon, March 2. Rebecca Cutter Fox, soloist, was

heard in Micaela's aria from Carmen, and the numbers rendered by the orchestra were: Overture to Sakuntala, Goldmark, and Tchaikowsky's fourth symphony.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Arthur Shattuck, Pianist, February 5

Tribune
Ample expression.

Herald
... limited imagination ... and little skill in nuance and delicate shading were displayed.

Gertrude Peppercorn, Pianist, February 5

Times
The pianist ... succeeded best in Debussy's L'Isle Joyeuse, which had such a bacchanalian lilt that the listeners immediately caught the idea and applauded fervently.

Tribune
Debussy's L'Isle Joyeuse seemed to have a rather un-Debussyesque hardness.

Herald
Her piano tone in all she did was admirable and her color palette finely varied.

Tribune
Her playing was marked by spirit and dash, rather than by many and subtle shades of color.

Curt Taucher, Tenor, in Lohengrin, February 8

Tribune
Curt Taucher sang the title role, making a heroic figure of Lohengrin, but singing none too smoothly.

Mail
The Lohengrin of Mr. Taucher was better to hear than to see.

Sara Sokolsky-Fried, Pianist, February 12

Tribune
Technical proficiency, feeling and taste marked her playing.

Sun
Mme. Sokolsky-Fried suffers from short leverage in her technique and hysteria in her interpretations.

Bruno Walter, Guest Conductor of New York Symphony, February 14

Times
Mr. Walter's interpretation (Schubert's C major symphony) was such a triumph of musicianship and sincerity that one would not willingly have sacrificed a measure. . . . It was as if one listened to the first performance of a wonder work, as though orchestra as well as conductor were breathless with its beauty. . . . It would be hard to imagine a more dramatic climax than that of the slow movement.

Mail
And yet a modern fashion has arisen of tinkering with the rhythm [Schubert's C major symphony] in nearly every measure. This fashion has had no more enthusiastic disciple than Mr. Walter yesterday, from the moment of his broken, snicky, and incredibly deliberate treatment of the first andante on. The performance was notable likewise for some extremely harsh outbursts of trumpets and trombones.

Cara Garrett Pupils in Recital

Cara Matthews Garrett, normal teacher of the Dunning System of Improved Music Study, presented her pupils in recital recently at the Wiley B. Allen recital hall, San Diego, Cal. The first part of the program was given by the younger pupils, who have studied only a few months. The enthusiasm with which these young students, several only five years of age, entered into the program was indeed remarkable. The ensemble numbers were especially pleasing and showed careful training. Part two of the program was by advanced pupils, and among the most interesting was Cadet Randolph Sylva of the San Diego Army and Navy Academy, who played the Liszt Liebestraum in a manner creditable to a young boy, showing talent and excellent training. The piano students were assisted by the violin students from the San Diego Violin School, of which Fred Lewis Hakel is director, and also Mrs. W. J. Haddock, contralto, who sang a group of songs. Miss Garrett planned an opening normal class in San Diego on March 4.

Arthur B. Jennings' Recital at Farnam Church

Arthur B. Jennings, Jr., organist of St. Stephen's P. E. Church of Sewickley, Pa., gave an organ recital at the Church of the Holy Communion, New York, February 27, by invitation of Lynnwood Farnam, playing works by Bach, Widor and Franck.

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REVIEWS AND NEW MUSIC

(Continued from page 53)

a real love-ballad. Very simple, both for piano and voice, and introducing luscious and warm harmonies that are emotional and expressive in the extreme. It has added to Cadman's fame and is another one of his long line of successes.

(Composers' Music Corporation, New York)

Little Bird Stories in Music (Four Pieces for the Piano Written on Bird Calls)

By Fannie C. Dillon

Since Hofmann programmed works of Fannie Dillon at his concerts, her name and music have won the high recognition they deserve. They needed only the proper sort of advertising to bring them to public attention, and, once launched, they easily made their way among music lovers of all grades and all ages. Miss Dillon is a writer one must call charming, that being the only word fitting the particular character of her muse. This does not mean that she does not write big things. She does, but even her large thoughts are charming, and her treatment of them equally so. There is a certain definiteness to it all, a clarity, an utter freedom from the problematic, that convince the hearer that this music is written out of pure love of beauty, love of love, and of Nature, and—yes—of humanity. Her music is never clever, never sordid nor mocking. Although she writes a piece about the mockingbird, for her he is the magnificent singer of the California night, with all the warmth and passion he puts into his deep-toned, sonorous song. This is American music, too. There is no suggestion of a foreign idiom nor any influence beyond the influence of the normal classic education modernized and individualized to meet the demands of present-day conditions. Fine, sincere, serious music!

(J. & W. Chester, London)

Boris Godounov (Scene I. Vocal Score)

This is made from the original version. It consists of the fugal introduction and the amazingly impressive ensemble. Amazing is the proper word. For who, in those early days when Boris was written, could have conceived of this scene—except Wagner, of course—and Moussorgsky could have known nothing of Wagner. Comment on this now well known music is superfluous, but musicians who have had no opportunity to hear the opera would acquire a new thrill by providing themselves with this bit of the score and studying it.

(Ferdinand Zierfuss, Munich)

Sonata for Violin in A Minor, Op. 8

By Philipp Jarnach

The first of these, opus 8 in A minor, is in four movements, teeming with difficulties but always interesting throughout its twelve pages. The first movement, marked moderately fast and energetic, is written in alternating

rhythms, the first measure 4-4, the second 3-4, and so on to the end excepting for a few powerful measures in 3-4 rhythm in the middle of the movement. The second movement, marked slow and dejected and played with the mute, consists of fourteen lines of deeply emotional music, which is followed by a two-page scherzo in F sharp minor. The final, again in A minor, marked slow and pompous, is an effective movement of great breadth and sonority. Chords and double stops abound and any soloist not technically well equipped had better not attempt it.

(B. Schott's Sohne, Mainz)

Sonata for Violin in D Minor, Op. 13

By Philipp Jarnach

The second sonata, in D minor, is in three movements covering eight pages. It was first publicly performed in Berlin last winter and marks a more natural style of writing than the first sonata. An andante movement in 5-4 rhythm, incidentally a problem in intonation, is followed by a sparkling prestissimo in D major, having a second section in longer drawn phrases, which, after eight lines again reverts to the dashing scherzo. The final movement, allegro deciso, works up from a rugged theme to an almost barbaric final in the last three lines.

Recitalists seeking something different from the Bach and Reger solo sonatas, will find both of these serious works agreeable diversions. But they also demand musicianship, technique and above all—ears.

(Composers' Music Corporation, New York)

Four Pieces for Piano, Op. 15

By E. R. Blanchet

These are entitled, Etude de Concert, Serenade, Polonaise and Scherzo. They are in Blanchet's now well known style, difficult, complicated, with curious but beautiful harmonies, very marked individuality, a splendid virtuosity both as composer and player. It is doubtful if there is a composer living today who is more adept in the moulding of his fabric, and Blanchet makes for us a bewildering, many-colored tapestry the like of nothing that has ever before been woven. Its very magnificence is its very worst enemy, for it is nothing of the small stuff that wins facile success, and for the public it would demand repeated hearing for complete comprehension. It is a great pity that it is not often played, this music, and perhaps Blanchet is one of those who must wait for posterity to accord him recognition.

(N. Simrock, Leipzig)

Three Preludes for Piano, Op. 4

By Paul Kletzki

Kletzki is interesting. His music has a curious flavor, partly modern, partly an original development of older idioms. He is not afraid of dissonance, but does not seek it for the sole purpose of being futuristic, and the design of his work suggests at least respect for the past and intent to go beyond that past if possible, not trying to escape from it but building on it. He also permits himself the

luxury of penning an occasional melody—through many modulations, it is true—but still a melody. And his use of gliding altered chords is very effective indeed. His work is pianistically interesting, lying well for the hands, and these three preludes should be welcome additions to piano literature. They are not very difficult.

(Fuller-Meredith Co., New York)

Last Night (Song)

By George B. Nevins

A simple little two-page ballad to words by Clinton Scollard.

(Arthur P. Schmidt Co., Boston)

Octavo Choruses

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(Arthur P. Schmidt Co., Boston)

A Flower Wreath (Song Suite for Soprano, Mezzo and Contralto)

By W. J. Marsh

This work consists of several solos, duets and trios, and some piano solos used as preludes and interludes, all in flowing, simple style, and attractive. The work should be done as a whole, but the use of separate pieces is not precluded, just as separate pieces may be taken from opera or oratorio. The entire work occupies fifty pages and should provide singers, both professional and amateur, with material for concert performances with a pretty safe guarantee of success and no insurmountable difficulties in the way of production. Useful and practical music! M. J.

MacDowell Club Orchestra in Concert

The MacDowell Club Orchestra recently was heard in the second concert of the series of four given in Witherspoon Hall, Philadelphia. The object of this new organization, of which Frederick Hahn is director, is the development of professional and semi-professional musicians in symphonic work. The soloists for the second concert were Eleanor F. Meredith, Mildred Robinson, Roman Nitecki, Sara Morrison and Ruth Burroughs.

Oliver Denton at Aeolian Hall, March 29

Oliver Denton, American pianist, will be heard in Aeolian Hall, Saturday afternoon, March 29, in his only recital this season. His program includes the Schubert Sonata in A minor, a group of Brahms, and pieces by Mozart, Rameau, Griffes, Dohnanyi, and Chopin.

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MARION TALLEY,

the youthful Kansas City soprano, was heard by Metropolitan Opera House authorities, two years ago, who predicted for her a future as a coloratura star. She will appear in the tableaux and sing the Traviata aria at the coming annual event of the Verdi Club, the seventh annual ball, in the Waldorf-Astoria Hotel grand ballroom, on March 19. Mrs. A. O. Corbin, chairman, reports splendid interest in the affair. (Photo © Keystone View Co., Inc.)

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The Zuro Opera Company was one of the featured attractions at the Hippodrome last week, the company singing Josiah Zuro's condensed version of Faust under the direction of Hugo Riesenfeld, general director of the Riesenfeld Theaters. The company is the same heard at the Rivoli some weeks ago. Much favorable comment was given the attraction, and on the whole its first venture in vaudeville can be considered most successful in every way.

George Reimherr is the leading man in The Chiffon Girl now playing at the Jolson Theater. Dainty Eleanor Painter is the star. Charles Capehart, producer, will have a public competition for understudies for both principals. All applicants who believe they have the necessary qualifications can ask for audition dates from Edward Butterfield, director of the production.

The Great White Way, the Cosmopolitan Special production, is the feature at the Capitol this week.

Scaramouche, the film version of the famous Sabatini novel, broke all house records at the Capitol Theater, where it was shown for two weeks.

This week the Criterion Theater is holding a celebration marking the fact that The Covered Wagon has completed a full year's showing on Broadway. This is claimed to be a new world's record for a feature film.

S. L. Rothafel will give a de luxe motion picture performance at Sing Sing this week. This is part of a tour which the Capitol staff will make beginning March 13. This tour is the outcome of Mr. Rothafel's broadcasting activities at the Capitol Theater. The proceeds from the tour will be donated to local charities under the auspices of civic organizations.

Hugo Riesenfeld has made a personal appearance in Chicago, Philadelphia, at the opening of the local engagement of the feature film, The Ten Commandments. He also went to Boston last week to be present at the first performance there, on Thursday, at the Tremont. He has quite an organization to supply musicians and conductors for this feature film. The Cohan Theater, where the film is being shown in New York, is the headquarters for the organization, and it is there that Mr. Riesenfeld is training his conductors to take charge of the picture both here and abroad.

The picture, Abraham Lincoln, did not meet with the success here in New York that was expected. No doubt it will have a following in the outlying districts.

Of vital importance to theatrical circles is the news sent out in a printed statement from the office of David Belasco to the effect that he had decided to close all of his productions on tour and his own Belasco Theater in New York because of the unsettled conditions of the American theater. The contracts with members of the Producing Managers' Association and the Actors' Equity Association expire on June 1, and Mr. Belasco does not intend to accept the principles of a "closed shop." This is a very serious step, particularly when taken by one who means so much to, and who is so important a figure in the theatrical world. The situation has been acute for some weeks past, but this determination on the part of Mr. Belasco is indeed presenting the serious side to the public. Following is the statement issued by Mr. Belasco:

The theater is not a shop.
It represents an art.
No manager worthy of the name goes into it for money.
We all die poor.
But the theater goes on.
Others come to take our places and we must think of them. No matter what the consequences, I dare not be called a shirker twenty years from today.
There are only a handful of managers in the world while the vast army of actors grows yearly. But sanity and common justice must prevail in the end.
A man cannot tell what he will do until he is face to face with a momentous and humiliating problem; but—
The theater is the love of my life.
Every day that dawns I work in it and continue far into the night.
If I have given nothing more to the theater than my undying affection, at least I have had the honor to bear many hardships and struggles because of it.
I will not lift my hand against it now—at any cost.

THE STRAND.

The musical program at the Strand last week was of unusual interest. The overture consisted of excerpts from Il Trovatore, concluding with a duet sung by Kitty McLaughlin, soprano, and Alfredo Gandolfi, baritone. The former has been heard frequently at the Strand, but the latter, a member of the Chicago Civic Opera Association, was a newcomer and created an excellent impression with his rich and well developed voice and fine operatic style of singing. There was great interest, too, in the prologue to Daughters of Today, in which Werner Janssen, a young American composer, was presented in excerpts from his musical comedies. He played the piano score and was assisted by the orchestra and the Strand Ballet Corps. There was plenty of color and pep in the score provided by Mr. Janssen, and the composer was given a rousing reception. He first attracted the attention of the public last year during the musician's strike, when the entire orchestra of the musical comedy he had written, Lady Butterfly, walked out and he saved the day by playing the whole of his own score on the piano.

In addition to the feature film, Daughters of Today, which was just another "jazz" picture, there was the Topical Review and a new and exceedingly funny "Our Gang" comedy called Buccaneers.

THE RIVOLI.

The program at the Rivoli last week opened with selections from La Boheme, which at the performance we attended was directed by Emanuel Baer. Despite the fact that the orchestra appeared to be somewhat depleted, undoubtedly owing to the fact that some of the men may have been transferred to the Hippodrome for the Zuro production of Faust, Mr. Baer and his men read the score with a thorough understanding of the content of the music. The Rivoli Pictorial was followed by Gloria Swanson in a Gallery of Living Portraits, showing the noted film star in selections of character studies from her most famous roles.

Ruth Urban, soprano, was heard in Look Down, Dear Eyes, Harold Fisher; Confession, Clara Kathleen Rogers, and The False Prophet, John Prindle Scott. She scored a decided success, for she possesses a charming personality, her diction is excellent, and she enters wholeheartedly into the spirit of every song she interprets. She also has a pleasing voice. Paul Osgood and La Torrecilla gave a Chinese Dance, in which their makeup and every gesture was typical of the Orient. The feature picture was Icebound, starring Lois Wilson and Richard Dix, a photoplay with no startling sets, but one exceedingly well acted and thoroughly entertaining. School Days, a Fox comedy enlisting the services of a number of remarkable monkeys, completed the interesting bill.

THE CAPITOL.

The entire musical program and picture at the Capitol last week proved to be a thoroughly enjoyable entertainment. The overture, under the direction of Graham Harris, was the tuneful Orpheus (Offenbach). The concertmaster, Eugene Ormandy, received an ovation for his beautiful playing of the cadenza and the tuneful melodies which characterize the Offenbach music.

After the orchestra number there was the Scarf Dance interpreted by Gambarelli and her ballet corps. The number has been given several times in the past and upon each repetition seems to be more finished in execution. This number was also enthusiastically applauded.

Irving Berlin has written a new ballad which had its first presentation here last week, entitled What'll I Do, sung by Gladys Rice and Douglas Standbury. Any ballad number by Berlin attracts attention, but this one is particularly catchy and sure to be a "hit."

The big musical number of the program was one of Mr. Rothafel's specially arranged "Broadcasting Scenes."

Arthur Middleton for Bush Conservatory

The engagement of Arthur Middleton, America's famous baritone to teach at Bush Conservatory, as announced in the MUSICAL COURIER last week, has created a sensation in



ARTHUR MIDDLETON

musical circles. Mr. Middleton has won international renown by his singing in almost every city of this country and in the far places of the earth. He recently returned from a

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"A SOCIETY SCANDAL"

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RIESENFELD'S CLASSICAL JAZZ
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The singers and dancers were given the usual effective background, a riot of color and clever arrangement of the various numbers. There were two jazz artists, Messrs. Ohman and Arden, who accompanied the soloists, together with the orchestra. The selections were the most popular numbers on the market today, which included the tuneful Chansonette, sung by Betsy Ayres. It is difficult to say which number received the most applause. It was the most interesting and thoroughly entertaining number heard here in many a moon.

The feature picture was Wild Oranges. There were five members in the cast, headed by Frank Mayo, in what proved to be the most complete picture of its kind seen this season. The direction was excellent.

THE RIALTO.

The picture here for last week was the new Norma Talmadge film, The Song of Love, seen at the Rivoli the week before. The overture, under the direction of Willy Stahl, offered the thirteenth Hungarian rhapsody. This orchestra has always rendered these numbers with particularly fine finish. The soloist, Charles Hart, tenor, sang Tommy Lad, and If I Were a Rose. Mr. Hart has been singing for some months at the Riesenfeld theaters and has created quite a following of admirers.

The last musical number was the fourth movement from Lalo's symphony Espagnole, conducted by Mr. Stahl. The audience manifested sufficient interest to insist that both conductor and orchestra respond to the applause. This theater showed a fine film with an unusually good musical background.

MAY JOHNSON.

triumphal tour of Australia with Paul Althouse, where his art met with universal acclaim. His popularity in America is attested by the tremendous demand for concerts, recitals and oratorio engagements.

President Bradley made another master stroke of progressive artistic policy when he secured this prominent artist for his summer school, thereby making available to professional singers and ambitious amateurs the artist's great knowledge of singing, interpretation and program making.

Mr. Middleton will give one free scholarship during the summer school and will also conduct a Master Interpretation Class. The examination for the Middleton scholarship will be held Friday, June 20, at 10 A. M. at Bush Conservatory.

Granberry Piano School Pupils' Recital

Three piano recitals will be given in the near future by students of the Granberry Piano School. The first is scheduled for the afternoon of March 15, when the program will be furnished by pupils of Dr. N. J. Elsenheimer. The second will take place on Friday evening, March 28, and the third on Saturday afternoon, April 5. The recitals will be given in Carnegie Chamber Music Hall.

Sixth District Contest Announcement

District No. 6 will provide the fifth of the New York Music Week Association's series of music contests for Manhattan. The Choir of St. Thomas' Church and the Metropolitan Male Chorus will give the program at De Witt Clinton High School this evening, March 13. Leonard Lieblich is chairman of this contest committee.

Stefi Geyer's American Debut

The Swiss violinist, Stefi Geyer, will make her first appearance in this country as soloist at a pair of concerts of the Minneapolis Symphony Orchestra, under Henri Verbrugghen. From Minneapolis she will go to Winnipeg and other Eastern Canadian cities. Her New York appearances will soon be announced.

Hughes Artist Pupils in Atlantic City

Among the singers engaged for the series of musicales which are being given on Saturday evenings of this month at the Hotel Chalfonte-Haddon, Atlantic City, are Victorina Hayes, soprano, and Allan McQuah, tenor, both products of the vocal studio of Felix Hughes.

Painter and Reimherr Delight in The Chiffon Girl

Prior to the New York opening of *The Chiffon Girl* on February 19 at the Lyric Theater, the musical comedy had an eight weeks' run on tour, Eleanor Painter and George Reimherr, the leading singers being very well received by the critics in the various cities in which they played. They were often referred to as "the unbeatable combination." This phrase is not misused in the least as both singers not alone possess voices of fine calibre, but they also know how to use them to advantage. For those who contend that it is not necessary for musical comedies nowadays to

herr are largely responsible for the success of the show, as far as the music goes. The solos are extremely well sung and the two voices blend admirably.

Miss Painter has had much more experience in that phase of her singing than Mr. Reimherr, whose career



ELEANOR PAINTER

have good voices, a visit to *The Chiffon Girl* would prove interesting. It is not the best production in the world, but it is quite safe to say that Miss Painter and Mr. Reim-



Nicholas Murray photo

GEORGE REIMHERR

prior to this has been limited to the concert stage, but he does not lack histrionically. He rises to the dramatic heights—such as they are—in the second act and reveals plenty of savoir faire. In appearance Painter and Reimherr are well matched and the phrase "unbeatable combination" is indeed a fitting one. One should like to hear this artistic couple in another musical comedy of wider scope. Maybe it will come! But just now Painter and Reimherr are delighting the large audiences with their fine singing, which is the most prominent feature of *The Chiffon Girl*—and then come the comedians, whose names one cannot recall just now, but at any rate they are very good and provide many laughs.

J. V.

Winnipeg Honors M. H. Hanson

The Winnipeg Oratorio Society, a week ago had as its guest at its weekly rehearsal, M. H. Hanson, the New York concert manager. After the rehearsal, at the request of J. J. Moncrieff, he was conducted to the platform by the president of the society, F. W. Gouderham and Ernest A. McGuinness. Mr. Hanson after addressing the members on the importance of choral singing, received a great ovation and was nominated and elected an honorary member of the society, the greatest of its kind in the Dominion of Canada. After the meeting Mr. Moncrieff entertained for Mr. Hanson.

Celeste Chop-Groenevelt Successful Abroad

Born in Louisiana, but a resident of Europe for many years, Celeste Chop-Groenevelt is scoring continued success as a pianist wherever she appears on the other side of the Atlantic. Her most recent tour embraced a Philharmonic concert in Berlin, Gewandhaus concert in Leipzig, Gürzenich

concert in Cologne, Museum concert in Frankfurt, and also there were appearances in Wiesbaden, Munich, Düsseldorf, Bremen, Essen, Cassel, and with the symphony orchestra of the Berlin State Opera. The press notices which followed these appearances were of the most enthusiastic and admiring character. In private life this artist is the wife of Max Chop, editor of the well known German musical paper, *Signale für die Musikalische Welt*.

Prize Offered for Musical Setting

The Swift & Company Male Chorus has offered a \$100 prize for the best setting of either of these poems—*The Singers*, by Henry Wadsworth Longfellow, or *Blow, Blow, Thou Winter Wind*, by Shakespeare. The conditions are as follows:

1. The composer must be a resident of the United States of America.
2. The setting must be for chorus of men's voices with piano accompaniment.
3. It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

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4. Each composition must bear a fictitious name and the composer must enclose with his composition, a sealed envelope bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of manuscripts.

5. Each composition must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands, on or before June 15, 1924. The award will be made July 15, 1924.

6. The composition receiving the prize becomes the property of the Swift and Company Male Chorus. All others will be returned to their authors within thirty days.

7. The composition winning the prize will be produced by the Swift and Company Male Chorus during the season of 1924-1925.

8. The award will be made by a jury composed of Herbert E. Hyde, Rosseter G. Cole and D. A. Clippinger. No member of the jury shall enter the competition.

9. All communications should be addressed to D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

John Charles Thomas Sings for Stotesbury

John Charles Thomas, the popular American baritone, appeared at the home of Mrs. Edward T. Stotesbury on February 26, at a musicale arranged in honor of Mr. Stotesbury's birthday.

Mrs. George Dobyne, of Palm Beach, has arranged a tea and musicale at her home on Monday afternoon, March 3. John Charles Thomas and William Janashek will render the program.

Rubinstein Club to Give In God We Trust

The Rubinstein Club Chorus will present *Mana-Zucca's* new choral work, *In God We Trust*, at its next concert. It is written for three-part female voices, piano and organ, and is dedicated to the Rubinstein Club, W. R. Chapman, director, and Mrs. W. R. Chapman, president.

William Simmons to Sing at Metropolis Club

William Simmons, baritone, has been engaged for a recital at the Metropolis Club, New York, on Sunday evening, March 23.

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A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

Southwick Guest Teacher at MacPhail School

Frederick Southwick has been engaged for the entire summer of 1924, commencing June 1, as guest teacher of voice at the MacPhail School of Music, Minneapolis (Minn.). Other guest teachers who will serve on the faculty during the summer months in this flourishing northwest music school are Frantz Proschowsky, teacher of voice; Glenn Dillard Gunn, piano; Marie Bailey-Apfelbeck, piano, and George Krieger, public school music. The entire faculty of 125 will be available for private lessons and normal courses.

Frederick Southwick made his debut in Aeolian Hall on February 4, singing songs in French, German and English before a large audience which received him with enthusiasm. W. J. Henderson of the New York Herald, in a review of considerable length, spoke as follows: "Frederick Southwick gave his first song recital here in Aeolian Hall yesterday. He disclosed a knowledge in imparting the content of a varied list of songs which was far ahead of that shown by the average recitalist. That his voice is musical was demonstrated by his delivery of such numbers as Haydn's *She Never Told Her Love*, and Franz' *Ständchen*. Strauss' *Zuneignung* was delivered with intelligence, and Rhene-Baton's *Il Pluet des Petales de Fluers* was well sung."

Mr. Southwick will give private lessons in vocal technic, breathing and song interpretation. His success as a teacher

lies in his thorough knowledge of the most modern ideas of physiology and psychology as related to the science of voice development.

The MacPhail School of Music is now occupying its four-story fire-proof building, containing numerous class rooms, seventy-five studios and a large recital hall. At present there are over 5,000 students enrolled and the directors of the institution are considering an addition to the new building which has become necessary less than six months after the completion of its present new home.

Ann Arbor Festival in May

Charles A. Sink, business manager of the University School of Music, Ann Arbor, Mich., has just announced the complete list of soloists who will participate in the thirty-first Annual May Festival to be given in Hill Auditorium on May 21, 22, 23 and 24. As usual, the festival will consist of six concerts, four evening programs and two matinees. Earl V. Moore will be musical director. Those taking part in the program will be: Emmy Krueger of the Munich, Berlin and Madrid Opera Company; Claire Dux, Chicago Opera Company; Dusolina Giannini (sopranos); Sophie Braslau, Metropolitan Opera Company (contralto); Tito Schipa, Chicago Civic Opera, and Forrest Lamont, Chicago Civic Opera (tenors); Vicente Ballester, Metropolitan Opera, and Royal Dadmun (baritones); Cesare Baromeo, La Scala Opera (bass); Sylvia Lent (violinist); Alberto Salvi (harpist); Palmer Christian (organist); Earl V. Moore, George Oscar Bowen and Frederick Stock (conductors); University Choral Union, 350 voices; Children's Festival Chorus, and Chicago Symphony Orchestra. The principal choral works will be *Primavera* by Respighi and *Seadrift* by Delius, both of which will be heard on this occasion for the first time in America.

Anna Case Returns

Anna Case, concert soprano, has returned to New York after the longest tour she has ever had in this country. She left New York on October 8, her first concert being in Poughkeepsie, and she closed her tour on February 26 in Enid, Okla., having meanwhile sung forty performances, in Canada, the Middle West, Colorado, the Pacific Coast and Hawaii.

Mme. Cahier Guest at Berlin Opera

Max von Schillings, general manager of the Staatsoper, Berlin, as well as Leo Blech, the artistic director of the Deutsches Opernhaus in Berlin, have offered Mme. Charles Cahier guest performances at these opera houses. Mme.

FREDERICK SOUTHWICK

Cahier will commence her engagements on April 10, and will sing such parts as Ortrud, Adriano, Brangäne, Waltraute, Amneris, Azucena, Santuzza and Carmen. She will leave for Europe on March 26, by the S. S. Bremen, directly after her tenth appearance in New York City this season. One of her last engagements will be a song-recital in Philadelphia.

Sametini an American Citizen

Leon Sametini announces to the MUSICAL COURIER that he became a full-fledged American citizen on February 29.

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